

SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY NEWSMAGAZINE

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AWARDS**

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Tender Loving Cons

Robert Bloch Gravely III
Jeff Rovin's *S.F. Cinema*
British Books, Events
Lots of Book Reviews
Buyers' Guide
November 1994 Releases



No Holds Barred Interview with
PIERS ANTHONY

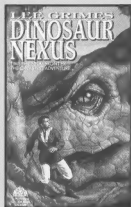


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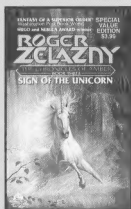
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SCIENCE FICTION CHRONICLE

THE MONTHLY SF AND FANTASY NEWSMAGAZINE

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EDITOR & PUBLISHER

Andrew I. Porter

BOOK REVIEWER

Don D'Ammassa

CONTRIBUTING EDITORS

Vincent Di Fate, Jo Fletcher,
Stephen Jones, Harris Lentz III,
Frederik Pohl, Jeff Rovin,
Robert Silverberg

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13th Annual Science Fiction Chronicle Reader Awards

BEST NOVEL: *Moving Mars* by Greg Bear (Tor). Second Place: *Hard Landing* by Algis Budrys (Warner). Third Place: *Green Mars* by Kim Stanley Robinson (HarperCollins UK/Bantam Spectra).

BEST NOVELLA: "The Night We Buried Road Dog" by Jack Cady (1/93 *Mag. of Fantasy & Science Fiction*). Second Place: "Wall, Stone, Craft" by Walter Jon Williams (10-11/93 *F&SF*/Axolotl Press). Third Place: "Into the Miranda Rift" by G. David Nordley (7/93 *Analog*).

BEST NOVELETTE: "The Battle of Long Island" by Nancy Kress (2-3/93 *Omni*). Second Place: "Georgia on My Mind" by Charles Sheffield (1/93 *Analog*). Third Place: "Nutcracker Coup" by Janet Kagan (12/93 *Asimov's*).

BEST SHORT STORY: "Death on the Nile" by Connie Willis (3/93 *Asimov's*). Second Place: "Campbell's World" by Paul DiFilippo (9/93 *Amazing*). Third Place: "The Good Pup" by Bridget McKenna (3/93 *F&SF*).

BEST DRAMATIC PRESENTATION: *Jurassic Park* (Universal Pictures) [Producers Kathleen Kennedy & Gerald R. Malen, Director Steven Spielberg, Screenwriters Michael Crichton & David Koepf]. Second Place: *The Nightmare Before Christmas* (Touchstone Pictures) [Producers Tim Burton & Denise DiNoi; Director Henry Selick, Screenwriter Caroline Thompson]. Third Place: *Groundhog Day* (Columbia Pictures) [Producers Trevor Albert & Harold Ramis, Director Harold Ramis; Screenwriters Danny Rubin & Harold Ramis].

BEST PRO ARTIST: Michael Whelan. Second Place: Don Maitz. Third Place: Bob Eggleton.

BEST PRO EDITOR-MAGAZINES: Gardner Dozois (*Asimov's SF*). 2nd Place: Kristine Kathryn Rusch (*F&SF*). 3rd Place: Stanley Schmidt (*Analog*).

BEST PRO EDITOR-BOOKS: Beth Meacham (Tor Books). Second Place: Mike Resnick. Third Place: Ellen Datlow.

BEST SEMI-PROZINE: *Science Fiction Chronicle* (Andrew Porter, ed.). Second Place: *Interzone* (David Pringle, ed.). Third Place: *Locus* (Charles N. Brown, ed.).

BEST FANZINE: *Mimosa* (Dick and Nicki Lynch, ed.). Second Place: *Anisble* (Dave Langford, ed.). Third Place: *Land's Lantern* (George "Lan" Laskowski, ed.).

BEST FAN WRITER: Dave Langford. Second Place: Andy Hooper. Third Place: Sharon Farber.

BEST FAN ARTIST: Linda Michaels. Second Place: Joe Mayhew. Third Place: Merle Insing tied with Teddy Harvia.

\$1 Million for 3 Novels Based on Fantasy CD-ROM

Hyperion, the trade publisher owned by Walt Disney, has paid \$1 million for three novels based on the fantasy CD-ROM *Myst*. The novels will be written by brothers Rand and Robyn Miller, the game's creators, plus novelist James Lileks. *Myst* was released last January and has since become a best-selling CD-ROM. The first novel will be published in the Fall of 1995 and will be published to coincide with the release of *Myst II*, another CD-ROM.

Bob Miller, vice president and publisher of Hyperion, stated, "This world is fully realized and believable, yet absolutely different from our own. So it should be no surprise that *Myst* translates perfectly into fiction; it's as if Tolkien had imagined Middle Earth in interactive form before writing *The Lord of the Rings*."

Robyn Miller explained how the work translated from electronic into novel form. "We decided it would be a good idea to create a background history; a sort of story that would keep our work consistent and tight. It wasn't long before we realized this story was one that people would really want to read! We immediately set about shaping it into a novel...we think [it] will be a fascinating read, even for those who have never heard of *Myst*."

Although \$1 million for three novels is a good price, an earlier deal that would have had William Morrow buy *Myst* for around \$7 million fell through before anything was signed. "It made for a weird auction because it got elevated to a huge figure," one publisher said anonymously.

The million dollar sale of *Myst* continues the trend of publishers paying large sums for novelizations of works which have been commercially successful in non-literary areas, ones which they believe will become very profitable. Another CD-ROM, *Doom*, is also on the market for novelization. Published by Id Software and being marketed by International Creative Management's agent Suzanne Gluck, hopes are that a publisher will buy book rights and get their own writer to turn it into a bestseller.

Dell Abyss, Zebra Books Still Horror Publishers

Following the departure at the end of July of Jeanne Cavelos, Abyss's editor, rumors quickly spread that both the imprint and horror publishing at Dell were gone. Instead, books for the Abyss line will now be contributed by various editors at Dell, rather than be under editorial acquisition and control of one editor.

Reached at her new home in Manchester,

New Hampshire, Cavelos told SFC that she'd seen to it that the advances were paid out on all the books she acquired for Abyss before her departure. Thus, changes will not occur until early in 1996. However, the books are now "orphaned"—without their acquiring editor to oversee their path through publication and marketing—and at a major publisher like Dell, itself part of Bantam Doubleday Dell, under a severe handicap.

Contrary to recent rumors, Zebra Books is still publishing horror. Zebra editor John Scognamiglio told SFC, "I don't know where that rumor came from, but it's wrong." The company is inventoried on horror through the end of 1996, with some spots already taken in early 1997, and isn't currently buying—which is where the rumor must have originated. Then conjecture added up 2 and 2 and got 5.

A Creed for the Future

Penguin Books is looking to the future...and it's dark. Dark, that is, as in fantasy and horror, for Penguin, the publisher of one of the largest paperback lists in the English language and generally regarded as Britain's most prestigious paperback publishing house, is launching a new imprint, Creed, in 1995.

The line, dedicated entirely to horror and dark fantasy, is the brainchild of Signet executive editor Luigi Bonaimi, who is also

Continues on page 6

Robert Bloch Gravely Ill



Robert Bloch on May 27th

As this issue went to press, we learned that Robert Bloch is terminally ill with cancer of the esophagus, with only weeks to live. Bloch—an author whose career spans 60 years, author of the story "Psycho" made into the film *Psycho* by Alfred Hitchcock, the famous SF fan fiction story "A Way of Life" and so much more, raconteur, the Henny Youngman of SF and fantasy conventions, Worldcon Guest of Honor, Hugo and World Fantasy Award winner—is presently home, being fed with a tube down his throat into his stomach. His family has asked that they not be burdened during this difficult time with letters or cards.

1994 Hugo Awards

Best Novel: *Green Mars* by Kim Stanley Robinson (HarperCollins UK/Bantam Spectra).

Best Novella: "Down in the Bottomlands" by Harry Turtledove (1/93 *Analog*).

Best Novelette: "Georgia on My Mind" by Charles Sheffield (1/93 *Analog*).

Best Short Story: "Death on the Nile" by Connie Willis (3/93 *Asimov's*).

Best Non-Fiction Book: *The Encyclopedia of Science Fiction* edited by John Clute and Peter Nicholls (Orbit Books/St. Martin's Press).

Best Dramatic Presentation: *Jurassic Park* (Universal Pictures) [Producers Kathleen Kennedy & Gerald R. Malen, Director Steven Spielberg, Screen writers Michael Crichton & David Koepf].

Best Professional Editor: Kristine Kathryn Rusch.

Best Professional Artist: Bob Eggleton.

Best Original Artwork: Space Fantasy Commemorative Stamp Booklet (U.S. Postal Service) by Stephen Hickman.

Best Semi-Prozine: *Science Fiction Chronicle* edited by Andrew I. Porter.

Best Fanzine: *Mimosa* edited by Dick & Nicki Lynch.

Best Fan Writer: Dave Langford.

Best Fan Artist: Brad W. Foster.

John W. Campbell Award for Best New SF Writer of 1992-1993: Amy Thomson. Sponsored by Dell Magazines, this is not a Hugo Award.

The awards were presented before an audience of several thousand people the evening of September 3rd in a ceremony at the Winnipeg Convention Centre, in ceremonies highlighted by Toastmaster Barry Longyear's presentation of the "No" Award to, appropriately, no one. There were 491 ballots received (in contrast to 1993's 841). Complete voting statistics will appear next issue, which sees the first part of a ConAdian report by Andrew Porter, Mike Resnick, George Flynn and others. [Editorial note: SFC's editor, not wishing to tempt fate, did not expect to win another Hugo; but providence, in the form of the voters, smiled down upon him. Thank you all so very much; to quote a well-worn expression, he is amazed, fantasted and very much delighted. More next issue.]

Aurora Awards

Voting on the 1994 Aurora Canadian SF and Fantasy Awards was limited to Canadian citizens or residents; the awards were presented during ConAdian.

Best Long-Form Work in English (92-93): *Nobody's Son* by Sean Stewart (Maxwell MacMillan, 1993).

Best Long-Form Work in French (92-93): *Chronoreg* by Daniel Serigne (Quebec/Am-erique, 1992).

Best Short-Form Work in English: "Just Like Old Times" by Robert J. Sawyer (*Dinosaur Fantastic! On Spec* v5#2).

Best Short-Form Work in French: "La Merveilleuse machine de Johann Havel" by Yves Meynard (*Solaris* 107).

Best Other Work in English: *Prisoners of Gravity* TV series (TVOntario).

Best Other Work in French: *Les 42,210 univers de la science-fiction* by Guy Bouchard (Le Passeur).

Artistic Achievement: Robert Pasternak for cover illustration (*On Spec*; *Aboriginal SF*; 5/93 *Amazing Stories*).

Fan Achievement (Fanzine): *Under the Ozone Hole* edited by Karl Johanson & John Herbert.

Fan Achievement (Organizational): Lloyd Penney, Ad Astra.

Fan Achievement (Other): Jean-Louis Trudel, promotion of Canadian SF.

Chesley Awards

The Association of SF and Fantasy Artists' Chesley Awards, named for astronomical artist Chesley Bonestell, were presented during ConAdian at a ceremony two hours before the Hugo Awards. Presenters were SFC's Andrew Porter, plus ConAdian Artist GoH George Barr, Todd Cameron Hamilton, Stuart Hellingner, Ed Kramer, Sid Meyers and Audrey Whelan, substituting for Phil Foglio.

Best Cover Illustration/Hardback: Tom Kidd for *The Far Kingdoms* (by Chris Bunch and Allan Cole, Del Rey).

Best Cover Illustration/Paperback: Bob Eggleton for *Dragons* (ed. by Jack Dann & Gardner Dozois, Ace).

Best Cover Illustration/Magazine: Wojtek Siudmak for 12/93 *Asimov's*.

Best Interior Illustration: Alan M. Clark for "The Toad of Heaven" (6/93 *Asimov's*, pp. 70-71).

Best Monochrome Work/Unpublished: *Impudence* by Carl Lundgren.

Best Color Work/Unpublished: *Garden of Hope* by James Gurney

Best Three-Dimensional Art: Jennifer Weyland for *Flying Pegasus and Rider*.

Best Art Director: Jamie Warren Youll (Bantam Spectra Books).

Award for Artistic Achievement: Frank Kelly Freas for Body of Work (40+ year career and still active in the field).

Award for Contribution to ASFA: David Lee Pancake (printing and mailing all ASFA publications) tied with Teresa Patterson and the Pegasus Management Crew (running ASFA print shop at Con/Franisco).

Other Awards at ConAdian

Golden Duck Awards for excellence in children's SF: Picture Book Award: *Richie's Rocket* by Joan Anderson, photos by George Ancona (Wm. Morrow); Children's Book, Grade 2-6: *Worff's First Adventure* by Peter David (Pocket Books); Young Adult Award, Grade 6-10: *The Giver* by Lois Lowrey (Houghton Mifflin); Special Award: *Invitation to the Game* by Monica Hughes (Simon & Schuster).

Libertarian Futurist Society's Prometheus Awards: Novel: *Pallas* by L. Neil Smith (.5 Troy oz. gold coin); Half of Fame: *We* by Yevgeny Zamyatin (.1 Troy oz. gold coin).

Seiun (Japanese National) SF Awards: Novel: *Entoverse* by James P. Hogan; Short Story: "Tangents" by Greg Bear; Dramatic Presentation: *Jurassic Park*.

First Fandom Hall of Fame: Everett F. Bleiler, also Andre Norton.

Big Heart Award: Jack Williamson.

San Antonio Wins Bid for 1997 Worldcon

San Antonio will host the 1997 World Science Fiction Convention, beating the competing bid for St. Louis, by an unofficial count of 915 votes to 466. Additional votes were cast for no preference (38), Hong Kong (9), none of the above (5), Minneapolis in 73, Lisle, Hawaii, and San Jose (6 total).

The convention is to be formally the 55th World Science Fiction Convention or LoneStarCon 2 (the first being the NASFiC in Austin, Texas in 1985), with the subtitle "The second occasional LoneStarCon SF convention and chili cook-off." Guests of Honor are Algis Budrys and Michael Moorcock, with Roy Tackett Fan Guest of Honor and Neal Barrett, Jr., Master of Toasts.

The convention will be held at the Henry B. Gonzales Convention Center, and the Marriott Rivercenter and Marriott Riverwalk Hotels in San Antonio, Republic of Texas, USA. The entire committee has E-mail or Internet addresses—definitely a first. Membership rates currently are \$65 attending, \$25 supporting. For those who site-selection voted at the \$25 level, the cost is \$40 more for an attending membership; there is no additional charge for those who paid \$60 when they voted. Send registration fees to LoneStarCon 2, P.O. Box 27277, Austin TX 78755-2277.

now responsible for the Roc line of SF. Jo Fletcher, who was made redundant by Pan Books in May, will now be working with Bonami on Creed, Roc, and Signet titles.

Creed will premier at the Easter SF Convention in London's Docklands next April with Nancy Baker's *The Night Inside*, *The Hallows* by Michael Scott, and *Nightrider* by new British writer Sheila Holligan. Initially publishing one book a month, Bonami has already signed up Freda Warrington, Storm Constantine and Graham Joyce.

"We're looking for the best of dark fantasy, and although we are aiming for a predominantly British feel, we will be buying some North American authors as well—our launch list features Canadian writer Nancy Baker, for example. We are particularly looking for bright new talent, from all over the world," he said.

"A number of our early acquisitions have a strong erotic thread running through, but whilst this is a common feature in this genre and is popular with the book-buying public, it's not mandatory for the Creed list. What we are seeking primarily are strong characterisations and well-rounded plots, with an emphasis on supernatural horror rather than mere gore and grue." —Louise Gould

Market Reports

The Artemis Project, Box 590213, Houston TX 77259-0213, E-Mail Artemis@LunaCity.com, is a private commercial venture to establish a permanent lunar base

and exploit the moon for profit. An as yet unnamed magazine is planned, to contain non-fiction, fiction, poetry, and art related to that purpose. It is seeking well-plotted, character-oriented near-term hard SF in which lunar development or life in a moon colony plays a major role; however, stories need not be set on the moon. Especially looking for stories which put the reader into the lunar development scenario. Technical accuracy is an absolute requirement. Reprints of previously published work are fine. Length: up to 20,000 words, though shorter is better. Send large SASE for guidelines. Payment: 4-6¢ a word.

RADIUS: A Magazine of Future Fiction and Fact, 926 Oakview Lane, Anoka MN 55303, E-Mail Grantham@mr.net. A new monthly publication—primarily electronic (on-line) with limited printed copies—(looking for SF, non-fiction, poetry, and art that looks to the future in a human-centered light. Technological without being centered around technology. *Radius* is interested in the contemplated examination of where we are going, and why we're going there. Payment Rates: SF and non-fiction, 2-5¢ per word, depending upon length and quality, on acceptance; buying First NA serial and non-exclusive foreign serial rights. Query before submission for poetry and art. Prefers electronic (on-line) submissions.

Readings & Signings

Dave Duncan will sign *The Living God* at White Dwarf Books in Vancouver, Canada

on September 17th, 3-4pm.

Robert Holdstock will autograph *Merlin's Wood* and *The Hollowing* at Andromeda Bookshop in Birmingham, England on September 17th, starting at noon. Call (021) 643 1999.

Nancy Collins will be the guest speaker at the September 17th meeting of the New Jersey SF Society at the Belleville Masonic Temple, talking about and reading from her novel *Wild Blood*. Call (201) 652-0534 for information.

Various authors and others will sign on September 18th at the booth of Science Fiction, Mysteries & More during New York is Book Country, on Fifth Avenue from 48-57th Streets in New York City. **Andrew I. Porter** (*Science Fiction Chronicle*) will sign from noon-1pm; **John Gregory Betancourt** (*Swashbuckling Editor Stories*) and **John Ordover** (editor, Pocket's *Star Trek* books) will sign from 1-2pm. **Constance Ash** (*Stallion Queen*) will sign from 2-3pm. Additional SF/fantasy authors will be at the booth during the afternoon.

Karen Bogen will sign *Go Quest, Young Man* (TSR) at Waldenbooks on Green Oaks Road in Ft. Worth, Texas on September 24th, 1-3pm and at the Borders Bookstore in Ft. Worth on October 1st, 2-4pm.

Michael Kube-McDowell will present a workshop session on SF/fantasy at the 1994 Thunder Bay Literary Conference, sponsored by the Alpena (Michigan) County Library, to be held Sept. 29-30. For

SFC INTERVIEWS

Piers Anthony by Richard Starr

If laughter is the best medicine, then Piers Anthony is humorous fantasy's foremost writer of that prescription. In addition to the phenomenally successful *Xanth* novels, he has also produced several other best-selling series including the *Incarnations of Immortality*, the *Apprentice Adept*, *Bio of a Space Tyrant*, *Cluster*, *Tarot*, *Mode*, and most recently, *Geodyssey*.

His many individual novels range from SF and fantasy to horror. In recent years he has made a concentrated effort to enter the mainstream market with novels such as *Tatham Mound*, released in 1991, and *Isle of Women*, the first *Geodyssey* novel, released last year.

Whatever the series' fate with readers, Piers Anthony remains one of the field's most prolific and talented authors. In a career spanning thirty-two years, he has written and published over one hundred books. The majority of these books persistently remain in print, some after more than twenty years.

Married and the father of two daughters, Anthony maintains a home in Florida, where he has lived since the late 1950s.

SFC: You've been a top selling fantasy and SF author for most of your career. Now you've written two mainstream historical novels, *Tatham Mound* and *Isle of Women*. Do you feel mainstream fiction offers more freedom to writers than SF and fantasy?

ANTHONY: That's a difficult question for me to answer because, as you have pointed out, I am moving into mainstream fiction myself. My primary reason, however, is that I want greater freedom.

SFC: Wouldn't you say that fantasy and SF provides more freedom for the writer

than most mainstream fiction ever could?

ANTHONY: I would say fantasy is as free as you can get, at least theoretically. For example, a fantasy writer can make up an entire world, or creatures that don't have physical bodies. Personally, I have a lot of fun with demons and demonesses and creatures of that nature. However, as I said, that is only the theoretical viewpoint. In reality, SF and fantasy authors really don't have much freedom. In those genres you are forced to work with relatively narrow-minded genre editors. And you never, ever mention S.E.X....and I'm speaking from a lot of experience here. They will edit you down for anything they think doesn't belong, effectively eliminating a great deal of your creative freedom. In mainstream, on the other hand, you can do almost anything. A good example of this is Brett Easton Ellis's novel, *American Psycho*. I understand the book is full of incredibly brutal stuff. I probably won't read the book, because it doesn't interest me. But I will defend the right to publish it. That is the kind of freedom you won't find in fantasy or science

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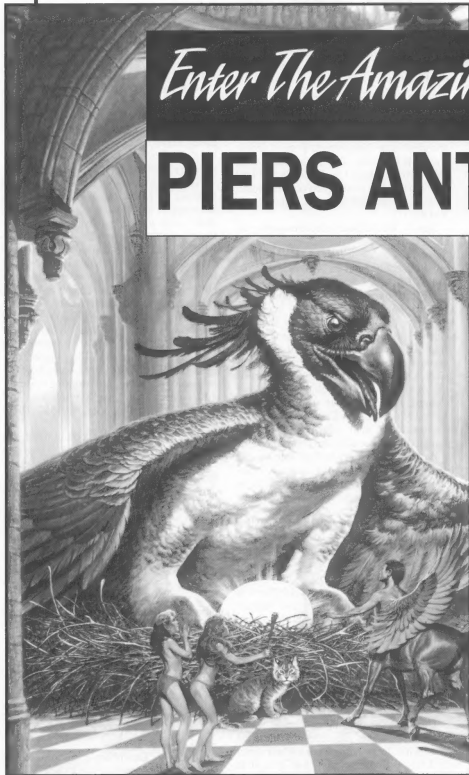


"Piers Anthony is brilliant."

— Los Angeles Times

Enter The Amazing World of

PIERS ANTHONY



National
Bestselling
Author of
Tatham Mound,
Total Recall,
Firefly, *Bio of A
Space Tyrant*
series, *Cluster*
series, *Orn*
series and *The
Xanth* series.



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In addition to previously announced signings and activities, **Robert J. Sawyer** will sign *End of An Era* (Ace Books) at Bakka Books in Toronto on September 25th, 3-4pm, as part of "The Word on the Street" book festival; call (416) 596-8161. He will also give a free public lecture, "The Future Then and Now: Science and Science Fiction in the 20th Century," at the Royal Ontario Museum's McLaughlin Planetarium Basement Lecture Theatre on October 26th, 7:30-9pm. Call (416) 351-0524.

Dennis Etchison will tour bookstores in England in October to promote *Shadowman* (Raven Books). Ring Robinson Publishing's publicity office on (071) 938 3830 for an updated schedule.

John E. Stith will sign *Reunion On Neverend* at Little Bookshop of Horrors in Arvada, Colo., on October 5th starting at 7:30pm. Call (303) 425-1975.

Mel Gilden will be at the ARA Services Open House in San Diego on October 14th, 9am-6pm, where he'll be meeting elementary school teachers and signing *My Brother Blubb* and *The Pet*. On November 4th he'll lecture on writing for children and will sign autographs at the California Reading Association conference in Long Beach, Calif.

Charles de Lint will sign at the University Bookstore in Seattle on Oct 6th, 7-8:30, **Bruce Sterling** on October 18th, 3-4:30pm, and **Robert Jordan** on Oct 25th, 4-6pm. Call (206) 634-3400.

Terry Pratchett will be signing *Men at Arms* (Corgi) at various places throughout the UK during November. Check with Corgi for definite sites.

Januy Wurts will sign *The Ships of Merior: The Wars of Light and Shadow* (HarperCollins) in London, Manchester, Birmingham and Glasgow in October: contact HC for bookstores, dates and times.

Diana Gabaldon will sign *Voyager* at the Southern Festival of Books in Nashville, Oct. 7-9, and at the Rocky Mountain Book Festival in Denver on October 28-29. Other authors reading and signing their works in Denver will include **Ian Ballantine**, **Patricia C. Wrede**, **Edward Bryant**, **Dan Simmons** and **John Stith**. Call (800) 525-7052.

K. D. Wentworth will sign *Moonspeaker* (Del Rey) at Waldenbooks in the Eastland Mall, Tulsa Okla. on November 5th, and at the B. Dalton, Woodland Hills Mall in Tulsa, November 26th.

Vonda McIntyre will sign bookplates especially printed for the reissue of *Dreamsnake* and the publication of *Nautilus* by Bantam. "Anyone who'd like the stickers is welcome to send me an SASE. Also tell me who you want to bookplate signed to, or if you want it simply signed; otherwise, I'll inscribe it to the person to send me the SASE," she notes. Write to: Vonda N. McIntyre c/o Chesterfield Film Co., Universal Studios, 100 Universal Plaza #447, Universal City CA 91608 through October, otherwise: Vonda N. McIntyre, Box 31041, Seattle WA 98103.

NEWSNOTES

Awards

John Clute was awarded the Science Fiction Research Association's Pilgrim Award for Distinguished Contributions to the Study of Science Fiction.

Delia Sherman's novel *The Porcelain Dove* (Dutton) was named winner of the Mythopoeic Fantasy Award (Aslan) at the annual Mythopoeic Convention, held in August in Washington, DC.

Alamogordo, New Mexico's Space Center High School SF Contest winner was Emily V. Thornbury of Dallas for "Up the Airy Mountain" with the Middle School contest won by Rita Bhattacharyya of El Paso, Texas, for "D.O.V.E." The contest attracted over 200 entries, from Arizona, New Mexico and Texas students; final judges were authors J.W. Donnelly and Jack Williamson. For information on the contest, write Space Center, Box 533, Alamogordo NM 88311.

Nan A. Talese/Doubleday are sponsoring the "Alison Lurie Write an Original Ghost Story Contest," winner to receive \$500 and possible publication in *Asimov's SF* and *Alfred Hitchcock Mystery Magazine*. The contest is open to original unpublished stories of no more than 6,000 words by residents of the US or Canada (but not Quebec). Stories will not be returned; one submission per author. Submissions, in standard manuscript format, must be received by October 31st by Doubleday Marketing. Attn: Write an Original Ghost Story Contest, 1540 Broadway, 18th floor, New York NY 10036. Entrants can't be employees or their relatives of Bantam Doubleday Dell or affiliated companies.

Analogue contributors will be able to vote on their own MAFIA—Making Appearances Frequently In *Analogue*—Awards, to determine the authors' own favorites, while *Analogue* readers vote in the annual AnLab Awards. Ballots for the latter are in the Mid-December and January issues of the magazine. Winners will be announced during next year's Nebula Awards weekend.

Publishing

Roger Cooper, who spent 14 years at Berkley and before that 8 years at Bantam, now heads St. Martin's Paperbacks, and plans to aggressive grow the line, through more hard/soft acquisitions and a new mystery line. One area not mentioned in his plans—which include increasing output to 140 titles, up from 1993's 96—is SF, where Tor, Orb and Forge, other divisions of SMP, have been doing very well.

Dorchester Publishing Company, which primarily publishes paperback romances but does half a dozen horror books a year under its Leisure Books imprint, was bought in July by The Backe Group. William Black, who has worked for Cowles Business Media, Simon & Schuster and Scholastic Books, was named president. Dorchester founder Gerard Brisman was named a consultant. Plans are to continue to publish

the same mix of books while increasing yearly output from the current 175.

Hans Joachim Alpers—Gross Flobbeker Str. 61, 22607 Hamburg, Germany, fax (011) 41 42082 5762—is working on an *Encyclopedia of Horror* for Heyne in Germany, with Ronald Hahn, Werner Fuchs and Wolfgang Jeschke. Alpers is seeking biographical and bibliographical information on American horror writers, and asks they be mailed or faxed to him as soon as possible.

Publishers Weekly has done another special report on SF, this time entitled, "Mainstreaming the Millennium" in the August 22nd issue, again written by Robert K. J. Killheffer. The 5-page feature story, backed by several full page ads that must have improved the issue's bottom line, discusses current trends and quotes most major and minor SF editors. Like the article by Killheffer in this issue of SFC, it may well be reprinted in these, or other, pages.

"Dramatica" is story creation and analysis software for Macintosh and Windows from Screenplay Systems, Inc., for novelists, short story writers, playwrights and other fiction writers. It includes a story engine which contains dramatic elements and relationships to create fiction in any writing format, plus a query system and character building tools. It will also analyze existing stories, plays and other fiction. Created using a full color, icon-based graphical interface, it is \$399 for Mac (System 7.1 or higher, 3 megs RAM, 4 megs available on hard drive), or Windows (3.1 or higher, 286, 386, 486 or Pentium with 4 megs RAM, 5 megs on hard drive, mouse). For information, contact Screenplay Systems Inc., 150 E. Olive #203, Burbank CA 91502, (818) 843-6557.

Author David Redd complained (in *Anisble*) that the *Asimov's SF Magazine* contract includes "a five-clause rider grabbing performance, electronic, game, calendar, toy and T-shirt rights in all one's characters." Contacted by SFC, *Asimov's* said that the third page, which contains those clauses, isn't new, but rather goes back to the days when the magazine was owned by Davis Publications. Most authors don't sign the third page; whenever authors fail to sign and return contracts, they are sent out again without the clauses in question. As with any legal contract, it pays to be aware of what you're signing.

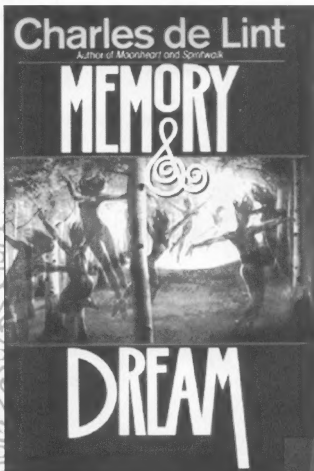
Comic Images is planning new series of SF/fantasy trading cards for next year, including "The Best of Boris [Vallejo]," "More than Battlefield Earth: The SF Art of L. Ron Hubbard," and additional sets of cards for Michael Whelan, Greg Hildebrandt and Conan artwork. For information, contact the company at 280 Midland Ave., Saddle Brook NJ 07663.

Martin H. Greenberg's anthology *100 Vicious Little Vampires* has closed with 77 new stories representing 175,000 words of fiction, plus reprints. Much of the material came from members of the HWA.

Magazines

Deathrealm, the small press horror magazine edited by Stephen Rayner and

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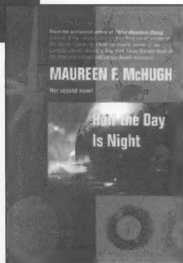
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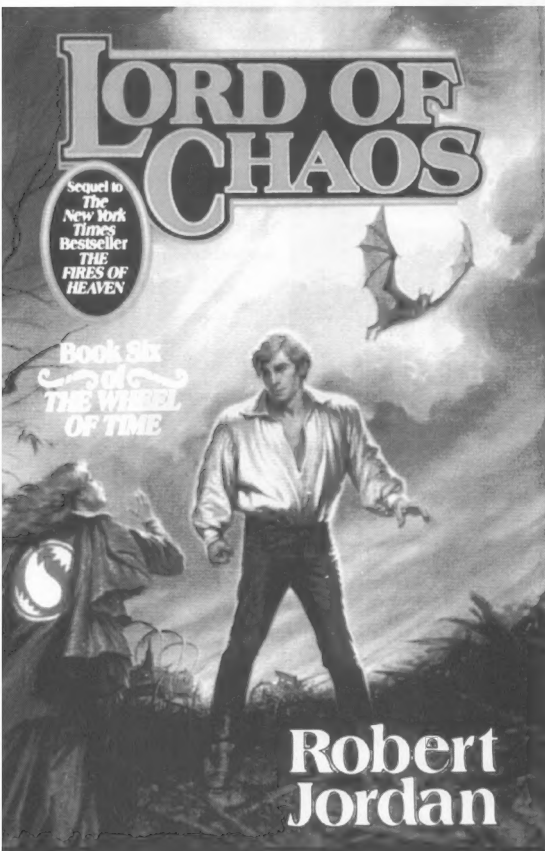
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*—Chicago Sun
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—Chicago Sun-Times

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"On very rare occasions, very talented storytellers create worlds that are beyond fantasy; worlds that become realities. Many writers attempt this. Few succeed. Robert Jordan has."

—Morgan Llywelyn, author of *Lion of Ireland* and *Finn Mac Cool*

THE EYE OF THE WORLD

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"Jordan writes with the stark vision of light and darkness, and sometimes childish sense of wonder, that permeates J.R.R. Tolkien's works. His style is undebatably his own."

—Pittsburgh Press

published by Stanislaus Tal, has suspended publication for six months, pending incorporation by Tal of his various publishing projects, under the overall title Tal International. Rainey notes, "This is not my decision, nor one I'm particularly pleased with...It is possible that *Deathrealm* may be offered up for sale, and/or the trademark purchased from me." The magazine is currently closed to submissions.

Harsh Mistress, Science Fiction Adventures has changed its name to *Absolute Magnitude*, thus hopefully choking off submissions of stories of a sexually charged nature. Fiction rates continue to be 3¢ a word, on publication. Taking a leaf from the former *Weird Tales*, the magazine will feature one artist per issue, who will receive about \$1,000 for the cover and interior art. The first artist to be so featured is Bob Eggleton.

The March 1994 issue of the quarterly *Information Technology and Libraries* featured a special section, "Future Possibilities in Information Technology and Access" edited by Milton Wolf, with an article by Wolf plus "*Jurassic Park* and AI Jolson: Thinking About the Information Revolution" by Connie Willis and "The Good and the Bad: Outlines of Tomorrow" by David Brin. Single copies are available for \$15 from the American Library Assn, 50 E. Huron St., Chicago IL 60611.

The new address for the British SF Association's magazine *Matrix* is 104 Debdon, Gloucester Road, Tottenham, London N17 6LN, UK.

Bookselling

Canada's two largest bookstore chains, Coles, with 262 stores, and Smithbooks, with 180 stores in 9 provinces (formerly W.H. Smith Canada, but now independent of the British company), are expected to merge soon. The combined company will be run by former Ontario Premier David Peterson. The merger is reported to be looked on apprehensively by Canadian publishers.

Kmart, its plans for generating cash based on profits from some divisions, including Borders-Walden Books, thwarted by a stockholders revolt, has now announced plans to sell controlling stakes in the groups. When it will offer an initial public stock offering (IPO) for B-W isn't known, but it should be soon. Net income for the first half of 1994 fell to \$112 million versus \$183 million during the same period in 1993, and profits have been declining for the last 7 quarters. Sales for Borders were \$85 and \$45 million, Walden Book Company sales \$241 and \$244 million for the same periods in 1994 and 1993. In 1994, WaldenBooks cut back drastically on carrying magazines, in an order to boost overall sales and profits.

Starting with next year's ABA convention in Chicago, special interest sections are being expanded. New for '95 are Multicultural and Religious/Spiritual/Inspirational, joining already existing areas for Electronic Books & Tools, Art, Travel Books, and Maps and Globes. It looks like this will be the first time SFC's editor won't see every booth at the convention. Another



Here's a photo of Anne McCaffrey's two Science Fiction Book Club Book-of-the-Year Awards, presented to her in a ceremony at the Bertelsmann Building in New York City in May. Almost invisible unless you place them in full sunlight, as we did here, the awards are heavy etched glass, almost a foot high.

innovation will see Autographings held in the East Hall, site of Author Breakfasts, away from the convention floor.

Ray Gibberd has been made a director of Birmingham, England's Andromeda Book Co., Ltd. The store, owned by Rog Peyton, is currently negotiating to lease the premises next door, providing desperately needed retail space.

Booksellers familiar with the Christian "fish" design should be aware of Dark Carnival Bookstore's variation on this, with various themes inside including "Darwin," "Think," "Evolve," "I Believe in Reading" and other designs. For wholesale or retail information, contact Dark Carnival, 2978 Adeline St., Berkeley CA 94703, (510) 845-7757.

Information Superhighway

How many Internet users are there, anyway? Recent reassessments of how many users are actually out there may have to be drastically revised downward, according to Internet demographer John S. Quarterman of Austin, Texas. The most commonly cited figures place the total number of users at around 20 to 30 million—a good figure for those anxious to market products to them. "Suppose there are only two or three million?" Quarterman asks. The latest estimates of the number of machines on line is more than 3.2 million, but estimates of the total number of users—10 per machine—may have been wildly exaggerated. Brad Templeton, publisher of *Clarinet Communi-*

cations, whose attempt to publish an anthology of Hugo and Nebula nominees available by E-mail and on CD-ROM was abandoned because of poor sales, said, "I've got more IP [Internet Protocol] addresses here than I have staff. I've got three machines at home with IP addresses. There are coke machines and toasters with IP addresses. It leads to wrong expectations."

Exhibits

"Screams on Film: The 100th Anniversary of Horror Films" opens October 31st and will be on display through April 29, 1995 in the main gallery at the New York Public Library for the Performing Arts, 40 Lincoln Center at 65th Street, in New York City. This exhibit will focus on Gothic and horror films and 19th century counterparts in ballet, concert music, opera, popular literature and the theatre. Exhibit hours are Monday and Thursday, noon-8pm; Tuesday, Wednesday, Friday and Saturday, noon-6pm; closed Sunday and legal holidays. For information, call (212) 870-1600.

Lionel Fanthorpe has been named SF/fantasy consultant for the Swansea, England-based "United Kingdom Year of Literature" festival, to be held in late 1995.

Media

"The Game is Afoot: An Evening with Sherlock Holmes and Doctor Watson," adapted by Marvin Kaye from works by various, including Arthur Conan Doyle, ZaSu Pitts, Basil Rathbone and Roberta Rogow, will be performed September 15-17, 22-24 and Sep. 29-October 1 at The Amsterdam Room, 171 West 85th Street, NYC. Performances are at 8:15pm. Tickets are \$12, with TDF, senior citizen and student discounts. Call (212) 362-0329 for reservations.

When *TV Guide* offered a prize of a free trip to see the final episode of *Star Trek: The Next Generation*, they were overwhelmed by the response. A total of 50,000 entries were mailed in, with another 225,000 entries received by E-mail at Delphi,

NEWS CONTACTS

Please phone, fax or e-mail news items to SFC —

In the USA, Andrew Porter at
(718) 643-9011 phone / fax,
or A.Porter2@genie.geis.com
In England, Stephen Jones on
(081) 902 1818 phone / fax

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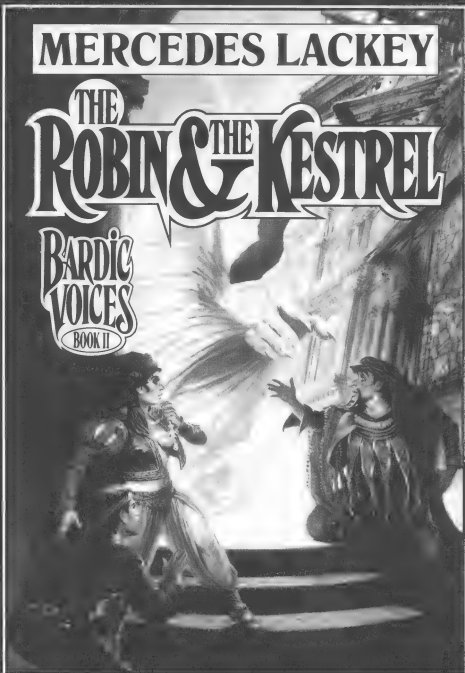
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of the very ghost who gave Rune a bag of silver rather than her death when she played the night away on Skull Hill. Together, the Robin, the Kestrel, and the Ghost of Skull Hill must foil a plot to drive all music forever from the land—but first the Robin and the Kestrel must tame the killer Ghost.

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readable...”
—Dragon

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BOOKSELLERS AND LIBRARIES: Call 1-800-ITS-BAEN for your four-color poster.

America On-Line and other systems, which were overwhelmed by the E-mail surge. One enterprising (sorry) entrant was Columbus, Ohio computer company owner Todd Price, who coerced employees and friends into sending in 15,000 E-mail entries.

Patrick Stewart was profiled in the August issue of *Current Biography*. Of the four pages about the actor, his *Star Trek* gig got just a few paragraphs. In 1992, he told an interviewer his plans after *Star Trek: The Next Generation* ended were to return to Shakespearean acting: "Learn and Macbeth: I'm the right age now to play the heavens."

There has to be a closet SF fan on the editorial board of *The New York Times*. The August 17th issue featured an editorial entitled, "Them!" mostly about...giant ants.

AP's Magazine Commentary

As always, I tell small press publishers to look at magazines like *Time* or *Newsweek*, which have art directors they pay thousands of dollars to, and simply to swipe their best design ideas. Nothing solidifies the readers' impression that a magazine is worth reading than a good appearance.

The third issue of *Expanse* (\$4.95, 4/56 from Box 43547, Baltimore MD 21236-0547) is really an admirable issue, with well-designed pages, readable typefaces, outstanding story title page design, good illustrations, and a really eye-catching full-color cover by David Hardy. A very nice job, overall.

Foundation: *The Review of Science Fiction* #60 (3/£10.50 UK, \$20 US from Foundation c/o New Worlds, 71-72 Charing Cross Rd, London WC2H 0AA, UK) continues to be more concerned with academic pursuits than it used to be, though this issue contains an interesting article on how it's useful to have a vast house so you can save everything—it will eventually be useful in your research—by Sam Moskowitz, and, as always, good reviews by the usual non-academic reviewers. But *Foundation* isn't as broad in approach as it used to be, and hence is not as interesting to the general SF reader.

The June 1994/84th issue of *Interzone* (£2.50, 12/£28 UK, £34/\$52 overseas, MC/Visa okay, from 217 Preston Drove, Brighton BN1 6FL, UK) is as always a showcase for British SF and fantasy—this issue by Robert Holdstock, Paula Wakefield, John Gribbin, others—plus interviews, reviews by Paul McAuley, Chris Gilmore, Pete Crowther and others, and film reviews and Dave Langford's slightly expurgated "AnsiLink." Fine wraparound color cover by Geoff Taylor this issue. With its large format, clean design and excellent contents, *Interzone* continues to be a must read for all US and UK SF/fantasy fans.

The 23rd/Spring 94 issue of *Marion Zimmer Bradley's Fantasy Magazine* (\$6, 4/56 from MZBradley Living Trust, Box 249, Berkeley CA 94701) is another very attractive issue, with stories by Mercedes Lackey, MZB herself, Mike Resnick and a dozen others, with outstanding artwork (including an original color cover by Vincent Di Fate), good design and printing. An excellent buy for fantasy fans.



Charles Sheffield and Jane Frank pose at Jane and Howard Frank's annual "Art Lovers Party," held in June at the couple's home and art collection in McLean, Virginia. For those who've always wanted to have an SF/fantasy art collection, all beautifully framed and displayed, the Franks are living that dream. (And if you'd like to buy a few more paintings to hide those cracks in your wall, Jane, through her "Worlds of Wonder" Gallery, will be happy to oblige.)

The 4th issue of *Sirius: The Australian Magazine for readers of science fiction, fantasy and the macabre* (\$A7.50, 4/5A30, 4/6 overseas from Sirius, P.O. Box 188, Curtin ACT 2605, Australia) shows this to be a nonfiction magazine about the field, with articles, an interview, a bibliography of the MZB *Sword & Sorcery* series, and reviews, in a large 64 page DTP'd format, with two color cover on coated stock. Although attractive, this has some maddening formats, including slight spacing between paragraphs, the usual default indent at the beginning of each paragraph—3/8", instead of the more professional 1/8" or so indent—and there's a full 1 3/4" of white space across the gutter; the pages would look infinitely better with a full 7" width of type. On the whole, it's good to see a critical but non-academic journal coming out of Australia again. If they had a US agent, they'd probably vastly expand their circulation.

The first issue of *Sirius Visions: A Speculative Fiction Magazine specializing in the literature of Hope* [not to be confused with the above, though that's inevitable, and perhaps they might change the name] (\$2.25, \$16.50 for 8 issues from Claddagh Press, 1075 NW Murray Rd #161, Portland OR 97229) has appeared in tabloid newspaper format with 4 stories, an excess of nonfiction material, including a superfluous letter column, all in large type. The second color on the cover is poorly used, with type hard to read. I hope future issues have much more fiction in them than this one did.

The March/April, May/June issue of Bjo Trimble's *Space-Time Continuum* (\$3.95, 6/510 from Space Time Continuum, Box 6858, Kingwood TX 77325-6858) is a combined double issue of the mostly media but including everything else newswine. About half the issue is media news, but

there's something for everyone here: costuming, SF/fantasy publishing news, comics, cards, science news, etc., plus a mostly media convention calendar. I'm not too thrilled with the format—magazine size on newspaper with really gray photos and really busy, but Bjo puts a tremendous effort into this zine and it shows. Now, if she could just get it back on schedule, he said...

The Fall 1994, 84th issue of *Space & Time* (single copy \$6.25, 2/510 from Gordon Linzner, Space & Time 138 West 70th St #4B, New York NY 10023) [again, not to be confused with the above] has great production values, but no editorial presence at all, with nothing by Linzner this issue other than story introductions. With fiction by Don D'Amassa—meaning Don won't review it in SFC, not even under a pseudonym—plus Robert Frazier, Patricia Russo, Terry Campbell and a dozen others, this is, inside, a well designed issue. Outside it's terribly minimal: no story lines, a hard-to-read logo, a very dark wraparound photo of a doll. This cover provides no incentive to pick this off the rack, no explanation of what's inside. Exactly what not to do with a magazine cover.

The 14th issue of *Strange New Worlds, The SF Collectors Magazine* (\$2.25, 6/512 from Strange New Worlds, Box 223, Tallavast FL 34270) concentrates on 1950's SF and space models, many of which I used to have but most of which have gone. (Alas, parents never bother to carefully wrap their children's toys when they move.) The issue features an attractive, eye-catching cover and attractive design, plus interesting articles and columns, though I'd like to see better content in photo reproduction.

The 10th/August issue of *Tomorrow Speculative Fiction* (\$4, 6/518 from The Unifont Company, Box 6038, Evanston IL 60204) contains half a dozen stories, by Ursula K. Le Guin, Elisabeth Vonarburg and others, a color cover by Kelly Freas and the final part of editor/publisher Algis Budrys's series on how to write SF. The emphasis here is on the fiction, with the added bonus of illustrations reminiscent of the best of the 1950's. I have a few quibbles on the design, but overall, appearance is fine.

—Andrew Porter

Us Versus Them

The 1980 book *The Book of Lists* includes a section, "Six Outrageous Plans that Didn't Happen," which detailed a plan by the Nixon administration to "link up all the homes in American by coaxial cable" so that "through computer, you could use your television set to order up whatever you wanted..." Explained H.R. Haldeman, "Just as Eisenhower linked up the nation's cities by highways so that you could get there, the Nixon legacy would have linked them by cable communications so you wouldn't have to go there." The book noted, "fortunately the Watergate scandal intervened, and Nixon was forced to resign before 'The Wired Nation' could be hooked up." Fortunately for us that this outlandish and outrageous scheme to take over our hearts and minds never happened. Yes.

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"J. R. Dunn has perfectly combined the speculative future visions of science fiction with the high-tech police thriller." —Geoffrey A. Landis, NASA scientist, Hugo and Nebula Award winner

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"A deft blend of comedy, suspense and grim vision." —Alix Madrigal, *San Francisco Chronicle*

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Best typographical error we found in David Alexander's *Star Trek Creator: The Authorized Biography of Gene Roddenberry* was—apologies for the double quotes—“Pohl (“Poul”) Anderson” on page 238, 264, and in the index. Frederik Pohl, as Fred Pohl, appears correctly elsewhere in the book. Incidentally, possibly the first public screening of *Star Trek's* pilot, at the 1966 Westcon in San Diego over July 4th weekend, arranged by Harlan Ellison, is not mentioned in the book.

AUTHORS & EDITORS

Personnel

Irene Gallo, formerly assistant to art director **Maria Melilli** at Tor Books, has been named art director, following Melilli's departure. Melilli's infamous wall o' guns was dispersed to individual collectors.

Peter Schneider, once partner with **Pat LoBrutto** in small press Hell House, has been named vp, director of marketing at



Peter Schneider at the 1993 ABA

Dutton/Plume. He was formerly vp and director of sales at Prentice-Hall's general reference division, and is engaged to wed **Jennifer Brehl**, **Isaac Asimov's** former editor at Doubleday.

Activities

Ace SF editor **Susan Allison** is undergoing treatment for Lyme disease.

Stephen King will make his signing tour for *Insomnia* (Viking, October) on his Harley Davidson motorcycle, starting in New England on October 3rd and ending three weeks later in California. Traveling with a back-up manager in a van, he'll hit 10 cities and ten bookstores, where he'll sign

It's Editors Month (mostly) here at SFC's "Authors & Editors" section. Several of these photos are from ReaderCon, where not only did I have a really good time—and would be back next year except that they're not going to have another one until 1996—but I took a lot of interesting photos. With SFC's new, improved photo reproduction, I thought you'd enjoy these "editorial" photos with the understanding that without editors (and publishers) none of us would be in this room. —A. Porter



Susan Allison and John Silbersack

about 200 copies of *Insomnia* for later sale. Each signing will be followed by King reading in an auditorium or hall, answering reader questions and giving a prepared speech about the importance of independent booksellers. Only after King leaves the town will the autographed books be available for sale.

Charles Platt has put "Victims of Ellison" into mothballs. "Moved (some-what) by **Harlan Ellison's** claims that VoE took six months out of his working life and reduced his wife to tears, I decided to suspend operations and return the many checks received from eager subscribers," Platt stated in *Ansible*. "I hadn't expected that my little exercise in self defense would generate such traumatic repercussions. I have accumulated a two-inch-thick file of testimonials, allegations, and complaints by various victims, as well as a large mailing list of interested parties, and it would take very little trouble to resurrect VoE if this should ever seem necessary."

Harlan Ellison's stint writing a story in the window of San Francisco's Booksmith bookstore won the store one of five \$500 prizes awarded by Bantam Doubleday Dell's "Bright Idea Bonanza" contest, introduced at the ABA convention in L.A. Ellison was on the *Tom Snyder Show* on cable TV's CNBC the evening of August 23rd, mostly talking about his Morpheus International book *Mind Fields*, with artist **Jack Yerka**. Ellison was literally speechless when he was unexpectedly presented with one of the original pieces from the book, one that he had apparently long coveted. And he kept a tight rein on himself, getting into dangerous territory only with **Judith Krantz** and **Barbra Streisand**.

We can't run the photo, but here's the caption from the August 5th issue of England's *The Bookseller*: "A case of art imitating a Hitchcock movie? **Douglas Adams** in the role of failed author turned cop, seated beside his agent **Ed Victor** on the set for the shooting of *The Illustrated Hitchhiker's Guide to the Galaxy* (Weid-



Peter Stampfel at the 1989 ABA

enfeld, £25, 22nd September). The editor of the book, **Richard Atkinson**, is in the background (just behind Mr. Victor), dressed in what the *Independent* described as a 'latex inter-galactic pig outfit', but *The Bookseller's* attempts to confirm this proved fruitless." Use your [fevered] imaginations.

DAW Books's **Peter Stampfel** is doing an album of songs based on adult material but aimed at children with fellow musician **Gary Lucas**. The album will be recorded in November for release next year on the Gert Town label.

Jack L. Chalker is currently writing a novel tentatively entitled *The Cybernetic Walrus*, first novel in his new *Wonderland Gambit* series.

Michael Kube-McDowell's companion **Gwen** is expecting the couple's first child next March.

William Kotzwinkle has a scheduling conflict and will not be at World Fantasy Convention, where he was to be a guest of honor.

Tim Hammell, whose photo-collage just graced the cover of July's SFC, has been named Canadian correspondent for *Femme Fatales Magazine*, and is doing background artwork for Art of Animation Studios. He is now represented by Art is Vital Gallery in

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Tim Hammell's "Horror Eggs"

Calgary, and has been busy with pre-production poster art and "Horror Eggs" for the film *Black Easter*, starring Hammer Film actress **Veronica Carlson**.

Daryl F. Mallett, whose personal problems conflicted with his many jobs in the genre, writes that he has resigned as *SFRA* Review editor and chair of the 1995 SFRA Conference; that he separated from his wife in late 1993 and is "in the final processes of divorce" and offers "sincere apologies to those affected, including [the] SF Research Association, Borgo Press, *SF & Fantasy Book Review Annual*, and numerous others..." Mallett can be reached at 717 S. Mill Ave #87, Tempe AZ 85281.

Story Sales

Don D'Amassa sold "Misapprehensions" to Martin H. Greenberg's anthology *Vicious Little Vampire Stories*, "Coming Attractions" to *Flesh Fantastic* from Masquerade Books, and "Frontier Spirit" to *Pirate Writings*.

David Hill sold his *Writers of the Future* finalist "The Curtain Falls" to S.G. Johnson's anthology *Green Echo*, to be published by Obelisk Books.

Electronic Sales

Time-Warner Audio bought audio rights to *Blade Runner II* and *III*, to be written by K.W. Jeter, via Russ Galen. Earlier, book rights went to Bantam for \$500,000.

Media Sales

Diana Gabaldon sold film options to the four books of the *Outlander* series to Laurel Entertainment.

Tanya Huff's *Blood Price*, *Blood Trail*, *Blood Lines* and *Blood Pact*, all published by DAW Books, have been optioned for TV production by Tony Danza's Katie Face Productions, in a deal arranged by the Scott Meredith Literary Agency.

Book & Novel Sales

N. Lee Wood sold *Looking for the Mahdi*, her first US sale, to Berkley/Ace, via agent **Stephanie Laidman** of the Jane Rotrosen Agency.

Ace Books bought hardcovers/softcover rights to a fifth *Adept* novel by **Katherine Kurtz** and **Deborah Turner Harris**, via **Russ Galen** of the Scovil-Galen-Cheechak Agency, and two more *Noah's Ark* novels by **Julia Ecklar**, via agent **Ricia Mainhardt**.



AvoNova editor John Douglas at the 1994 ReaderCon

John Douglas at AvoNova bought a fantasy trilogy, *The Great Game*, by **Dave Duncan**, via agent **Richard Curtis**. The novels will be entitled *Past Imperative*, *Present Tense*, and *Future Indefinite*.

Baen bought *King of the North* and a second untitled novel, by **Harry S. Turtledove**; also *Paths to Otherwhere* and a second, untitled SF novel by **James P. Hogan**, via **Russ Galen**.

At Bantam Spectra, **Janna Silverstein** bought a collaboration by **Katharine Kerr** and **Mark Kreighbaum**, *Palace: A Novel of The Pinch*, plus a second untitled novel set in same universe, from agent **Elizabeth Pomada**. Also, **Marion Zimmer Bradley** turned in *Lady of The Trillium*.

DAW Books bought *Fragments* by **C.S. Friedman**, the *Crown of Stars* trilogy by **Kate Elliott**, the third volume in the *Eales* series by **Melanie Rawn** and *Sword & Sorcery* Vol. 12 edited by **Marion Zimmer Bradley**, all through **Russ Galen**.

Delacorte bought *Ember from the Sun*, a near future thriller with SF elements by **Marce Carter**, with audio rights taken by Bantam Doubleday Dell Audio, from **Russ Galen**.

Del Rey bought the *Rampart Worlds* trilogy by **Julian May** from **Russ Galen**, and **Ellen Key Harris** bought **K. D. Wentworth's** third novel, *The House Of Moons*, from **Shawna McCarthy**.

HarperPrism bought *Waking the Moon* by



Roc's Amy Stout



Del Rey's Shelly Shapiro

Elizabeth Moon.

Roc Books bought *The Guide to Avalon* by **Marion Zimmer Bradley** and **Martin H. Greenberg** via **Russ Galen**.

Tor Books bought two new *Time Trader* and two new *Solar Queen* novels, to be written by **Andre Norton** and **Sherwood Smith**, and **Glen Cook's** final *Black Companion* trilogy, via agent **Russ Galen**.

TSR bought a *Ravenloft* novel, *Scholar of Decay* by **Tanya Huff**, from the Scott Meredith Literary Agency.

Vintage Books bought rights to reprint another **Philip K. Dick** novel, *Marion Time-Slip*, deal again by the ubiquitous **Russ Galen**, our agent in overdrive this month.

Warner Aspect bought a first novel by **Bruce Bethke**, *Headcrash*, a send-up of cyberpunk.

Foreign Rights

Diana Gabaldon sold foreign rights on *Voyager* to Bra Bocker in Sweden, worldwide Spanish-language rights on *Dragonfly in Amber* to Argentina's Emece; French rights on *Outlander*, *Dragonfly In Amber*, and *Voyager* to Presses de la Cité; German rights to Blanvalet, and Russian rights to Centrepolygraph.

John Jarrold, editor of Random House (UK)'s Legend SF imprint, bought three humorous fantasies by **John Brosnan**, the first of which is titled *Damned and Fancy*, via agent **John Parker**.

Also in the UK, Boxtree's **Adrian Sington** bought UK rights on **David Alexander's** *Star Trek Creator: The Authorized Biography of Gene Roddenberry*, first published by Roc, plus **Nichelle Nichols's** autobiography, via agent **Carole Blake**. Nichols will tour for the book in the UK next February.

Book Club Sales

The Science Fiction Book Club has bought *Have Spacesuit, Will Travel* by **Robert A. Heinlein**; *Harlan Ellison's* screenplay for **Isaac Asimov's** *I, Robot*; *By the Sword* by **Mercedes Lackey**; *The Stars are Also Fire* by **Paul Anderson**; and **Terry Goodkind's** *Wizard's First Rule*.

In England, Book Club Associates acquired *The Greatest Show Off Earth* by **Robert Rankin** from Bantam Press; *Heavy Weather* by **Bruce Sterling** from Orion



Tor consulting editor David Hartwell at ReaderCon

Books; *The Ascent of Wonder* edited by David Hartwell and Katherine Cramer from Little, Brown; *Insomnia* by Stephen King and Joe Haldeman's 1968 from Hodder Headline; *Hot Sky at Midnight* by Robert Silverberg, *The Ships of Merior: The Wars of Light and Shadow* by Janney Wurms, *The War of the Jewels* by Christopher Tolkien and J.R.R. Tolkien's 3 book *The Hobbit/Lord of the Rings/The Silmarillion* plus the *Hobbit Graphic Novel*, from HarperCollins.

The Last Roundup

All of C.S. Lewis's *Narnia* books published by the Simon & Schuster Children's Publishing Division (Macmillan) are now officially Out of Print, following transfer of all rights in the books to HarperCollins. This includes all hardcovers, trade paperbacks and mass market paperbacks, plus boxed sets.

Werewolves of London, *Angel of Pain*, *Grimscribe*, and *Feast of Fear*, all from Carroll & Graf, are also Out of Print.

OBITUARIES

Peter Cushing

Character actor Peter Cushing, 81, one of the titans of the horror film field, died of cancer on August 11th in a hospice in Canterbury, England. Born in Kenley, England on May 26th, 1913, Cushing attended the Guildhall School of Music and Drama in London on scholarship and debuted on the stage in 1935. Over the next few years he journeyed to the USA, appearing in small parts in several Hollywood pictures, before returning to England at the start of World War II.

In 1957 Cushing appeared in two motion pictures for Hammer Films which marked the beginning of his long association with the horror genre. The first of these, *The Abominable Snowman of the Himalayas*, although written for the big screen by Nigel Kneale based on his BBC teleplay, is not particularly satisfying. The second, however, established Cushing and co-star Christopher Lee as major players in the horror film genre, worthy successors to the teaming of

Karloff and Lugosi a generation earlier.

Cushing's performance as Baron Victor Frankenstein in the color feature, *The Curse of Frankenstein*, was a major departure from the portrayal of the good doctor in the earlier Universal films. Frankenstein was no longer shown as the tormented victim of a scientific experiment gone horribly awry, but as a manipulative, murderous, morally corrupt madman. Cushing, with his slender build and aristocratic bearing, could not have been better suited to the part.

Ironically, the following year he used those same qualities to portray the heroic Abraham Van Helsing in *The Horror of Dracula* (again teamed with Lee in what is arguably Hammer's best horror film). He would repeat both parts numerous times in a series of sequels that spanned the next two decades.

Cushing's other genre film appearances include *The Mummy* and *The Hound of The Baskervilles* (both 1959), *The Night Creatures* (1962), *Dr. Terror's House of Horrors*, *Dr. Who and The Daleks*, *The Gorgon*, *The Skull* (all 1965), *The Creeping Flesh* (1972), and *Star Wars* (1977), among many others.

—Vincent Di Fate

Morris Scott Dollens

Semi-professional SF artist Morris Scott Dollens, 72, died in his sleep at the beginning of August, at his home in Los Angeles. Born in Indiana in 1920 and moving to Minneapolis two years later, he read *Buck Rogers* comic Sunday pages and discovered SF magazines at the age of 12 in 1932. He studied art and photography for a year at Minneapolis's School of Art, but then went to work as a commercial photog-

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The Many Films of Peter Cushing:

Cushing's first film appearance was with Laurel and Hardy in 1939's *A Chump at Oxford*. After World War II he returned to films, appearing in Laurence Olivier's 1947 production of *Hamlet*. He starred as Winston Smith in the 1954 BBC production of 1984 and in the BBC's *The Creature* the following year. Other films were *Brides of Dracula*, *The Revenge of Frankenstein*, *The Evil of Frankenstein*, *Frankenstein Created Woman*, *Frankenstein Must Be Destroyed*, *The Mummy*, *The Flesh and the Fiends*, *The Risk*, *She, Island of Terror*, *Daleks—Invasion Earth 2150 AD*, *Torture Garden*, *The Vampire Beast Craves Blood*, *Corruption*, *Island of the Burning Damned*, *Scream and Scream Again*, *The Vampire Lovers*, *Twins of Evil*, *Tales from the Crypt*, *The House that Dripped Blood*, *I Monster*, *Dracula AD 1972*, *The Satanic Rites of Dracula*, *Nothing But the Night*, *Fear in the Night*, *Dr. Phibes Rises Again*, *Horror Express*, *The Creeping Terror*, *Asylum*, *The Legend of the Seven Gold Vampires*, *From Beyond the Grave*, *And Now the Screaming Starts*, *Madhouse*, *The Beast Must Die*, *The Ghoul*, *Tender Dracula*, *The Legend of the Werewolf*, *Shock Waves*, *A Dirty Knights' Work*, *Land of the Minotaur*, *The Uncanny*, *Arabian Adventure*, *Monster Island*, *House of the Long Shadows* and his final film appearance, *Biggles*.

On television, he starred in a 1964 production of Isaac Asimov's *The Caves of Steel*, plus episodes of *The Avengers*, *Orson Welles' Great Mysteries*, *Space: 1999*, *The New Avengers*, *Hammer House of Horror* and *Road Dahl's Tales of the Unexpected*. With Christopher Lee, he had just finished the documentary *Flesh and Blood: The Hammer Heritage of Horror*, for which the pair served as hosts.

—Harris M. Lentz III

rapher. He moved to California in the early 1940's and his artwork became widely known, professional for its time.

His style was formulaic, with alien lunar landscapes under a variety of glowing suns and, although his style remained much the same for 40 years, his paintings were priced so low in convention art shows that they must now grace the walls of hundreds of SF fans. He did a handful of professional SF

magazine covers over the years, for *Fantasy & Science Fiction*, *Science Fiction Plus*, *Spaceway*, *Gamma*, *Fantastic*, and a few other magazines.

Better known in the early days were his many contributions to fanzines and SF fandom. Starting in 1936 he published 13 issues of *Science Fiction Collector*, the first fanzine published in Minnesota. When Donald A. Wollheim started the Fantasy Amateur Press Association (FAPA) in 1936, Dollens produced three designs for a membership card, one of which was used—with Fred Pohl buying the first one produced.

Forrest Ackerman writes, "Morrie was one of the members of an early SF club, the Minneapolis Fantasy Society, an active organization in its day with members such as Oliver Saari, Gordon Dickson and 'Bunce' Benson. He did a cover for Phil Bronson's fanzine, *Fantastie*, which I can still see in my mind's eye: a long-tongued dragon hovering over the globe of the Earth."

"In 1941 we little band of fans at the 3rd World Science Fiction Convention, Denver, were electrified by a recording mastered by Morrie, with a crashing climax: 'SOS! SOS! Spaceship Andromeda to Earth. All controls dead. Drifting into meteor shower...' Primitive then, but the equivalent today of a preview of *Star Wars 4*.

"In 1942 Dollens arrived in LA and, always a loner, became a kind of peripheral part of LA fandom. I would have to say that Morrie was a born loser and, dammit, he shouldn't have been. He had talent but, as Walt Daugherty observed, needed someone to guide him, be a business manager. Daugherty reminded me that Dollens, unable to afford a motion picture camera, studied several, then from scratch built an operating one with improvements on the originals. He was some kind of genius.

"He was very unworldly, never married, never seen in the company of either sex. He had a good collection of *Astounding*, dissipated before his death. He is survived by a brother. No known enemies—a rare statement in SF circles. If he has a tombstone that would not be a bad epitaph: He had no known enemies."

Bert Freed

Burly screen tough guy Bert Freed, 74, died of a heart attack while on vacation in British Columbia on August 2nd. Born in the Bronx, his many film appearances include *Halls of Montezuma*, *Detective*

Story, *The Desperate Hours*, *Fate is the Hunter* and *Norma Rae*. The British actor made his connection to the SF film genre in 1953 with his appearance as Police Chief Barrows in William Cameron Menzies' low budget classic *Invaders from Mars*.

—Vincent Di Fate

Cameron Mitchell

Veteran character actor Cameron Mitchell, 75, died of lung cancer in LA July 6th. Mitchell starred in numerous SF and horror films during his career including *Flight to Mars*, the 3-D production *Gorilla at Large*, *Nightmare in Wax*, *The Swamp*, *The Toolbox Murders*, *Without Warning*, *The Demon*, *Screamers*, and more than a dozen other mostly low-budget films. His TV credits include episodes of *Night Gallery* and *The Incredible Hulk*.

—Harris M. Lentz III

Other Obituaries

Actor Robert Hutton, 73, died of pneumonia in Kingston, NY on August 7th. During the 1950's he appeared in *The Man Without a Body*, *The Colossus of New York* and *Invisible Invaders*, co-starred with Jerry Lewis in *Cinderella* in 1960 and directed and starred in *The Slime People*. Hutton went to England in the 1960's, where he appeared in *The Vulture*, *They Came from Beyond Space*, *Trog* and *Tales from the Crypt*.

Producer/director William G. Marshall, 76, who directed 1961's *The Phantom Planet*, died in France on June 8th.

Actress K.T. Stevens, 74, who starred as Lido in the 1959 cult classic *Missile to the Moon*, died of lung cancer in Brentwood, Calif., on June 13th.

Actor and comedian Christopher Collins, 44, who appeared in *Star Trek: The Next Generation* as Captain Kargan in "A Matter of Honor" and Grebnedlog in "Samaritan Snare," and in several episodes of *Deep Space Nine*, died after a brief illness in Ventura, Calif. on June 11th.

—Harris M. Lentz III

Denver Area SF Association (DASFA) member Mary Heller, 72, died of emphysema in Denver on August 5th, after a long illness. A DASFA member for about 14 years, she had attended two worldcons and several regionals.

David Sherman, 25, active in DASFA in 1986-88, died in June of a bad drug reaction after reportedly experimentally mixing prescription drugs.

BOOKBUYERS' GUIDE TO NOVEMBER 1994

Science Fiction, Fantasy & Horror Releases

Key to Abbreviations: A, multi-author anthology; C, single author collection; F, fantasy; G, game based work; H, horror; M, novelization; N, novel; O, original; R, reprint or reissue; SF, science fiction; T, nonfiction; YA, young adult.

* When ordering any book from an individual publisher, always add local sales taxes.

ACE: Hardcover: *The Jericho Iteration* by Allen Steele, \$19.95 SFON. Paperbacks: *Warlock: M'Lady Witch* by Christopher Stasheff, \$4.99 SFON; *End of an Era* by Robert J. Sawyer, \$4.99 SFON; *Dragon Companion* by Don

Callander, \$5.50 FON; *Majyk by Design* by Esther Friesner, \$4.50 FON; *Turncoat* by Sean Dalton, \$4.50 SFON; *Second Star* by Dana Stabenow, \$4.50 SFON.

ANALOG: Fiction: "Starmind" by Spider & Jeanne Robinson (conclusion); "The Height of Intrigue" by Stephen Goldin; "Roots and

Forbidden Fruit" by Jayge Carr; "To Hunt In Fields" by Mark Rich; "Unlimited Requorum" by Hayfield Pierce, Nonfiction: "The Environment, Technology Drivers, and Nanotechnology" by Stephen L. Gillett, Ph.D.; The Editor's Page; "Biolog: Mark Rich" by Jay Kay Klein; "The Alternate View" by John G. Cramer; "The

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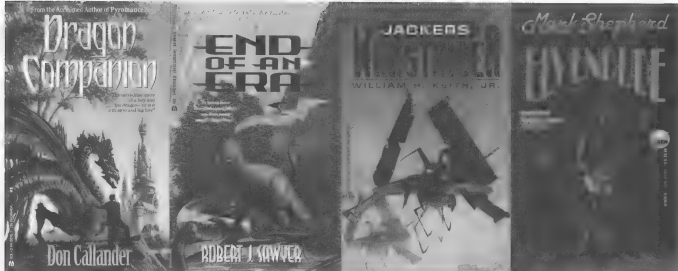
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Reference Library" by Tom Easton; Brass Tacks; "Upcoming Events" by Anthony Lewis; In Times to Come. Cover artwork by [center].

ARCHWAY P'BACKS: *The Last Vampire 2: Black Blood* by Christopher Pike, \$14hc, \$3.99pb HONYA; *Fear Street: The Mind Reader* by R.L. Stine, \$3.99 HONYA.

ASIMOV'S SF: (Double issue) Fiction: "Forgiveness Day" by Ursula K. Le Guin; "Big Jelly" by Bruce Sterling and Rudy Rucker; "Stride" by Robert Reed; "Dedication" by Eric Choi; "Basket Case" by Kandis Elliott; "The Bee's Kiss" by Charles Sheffield; "The Valley of the Humans" by Phillip C. Jennings; "Frames" by Mario Milosevic; "None So Blind" by Joe Haldean; "I Know What You're Thinking" by Kate Wilhelm. Nonfiction: "Reflections" by Robert Silverberg; "Viewpoint: In the Tradition..." by Michael Swanwick; "On Books: First Person Singular" by Norman Spinrad; "The SF Conventional Calendar" by Erwin S. Strauss. Cover artwork by Wojtek Siudmak.

AVONOVA: Hardcover: *Red Dust* by Paul J. McAuley, \$22 SFON. Paperbacks: *The Song of Albion #3: The Endless Knot* by Stephen R. Lawhead, \$4.99 FRN; *Warstrider: Jackers* by William H. Keith, Jr., \$4.99 SFON; *Beloved Exile* by Baerle Godwin, \$5.50 FRN.

BAEN: *Bardic Voices Book II: The Robin and The Kestrel* by Mercedes Lackey, \$5.99 FRN; *Bolos Book 2: The Unconquerable* created by Keith Laumer, \$5.99 SFOA; *Elvendude* by Mark Shepherd, \$5.99 FRN; *The Exiles Trilogy (Exiled from Earth, Flight of Exiles, End of Exile)* by Ben Bova, \$5.99 FRN; *Bardic Voices Book I: The*

Lark and The Wren by Mercedes Lackey, \$5.99 FRN; *The Bard's Tale: Prison of Souls* by Mercedes Lackey and Mark Shepherd, \$5.99 FRN; *Wheels of Fire* by Mercedes Lackey and Mark Shepherd, \$4.99 FRN; *Bolos Book 1: Honor of the Regiment* created by Keith Laumer, \$4.99 SFRA; *The Watchmen* by Ben Bova, \$5.99 SFRN; *Glory Road* by Robert A. Heinlein, \$10trpb SFRN; *Podkayne of Mars* by Robert A. Heinlein, \$10trpb SFRN.

BALLANTINE: Hardcover: *The Witches' Companion: The Official Guide to Anne Rice's Lives of the Mayfair Witches* by Katherine Ramsland, \$29.95 OT (\$28pp; includes hundreds of drawings, photos, maps); *The Vampire Companion: The Official Guide to Anne Rice's The Vampire Chronicles* by Katherine Ramsland, \$29.95 RT. Paperbacks: *Interview with the Vampire* by Anne Rice, \$6.99 HRN; *Nightmare, With Angel* by Stephen Gallagher, \$5.99 HRN; *Mudd's Enterprise* (orig. title: *Mudd's Angels*) by J.A. Lawrence, \$4.99 SFRMN.

BANTAM SPECTRA: Hardcover: *Brian Froud's Faerielands: Something Rich and Strange* by Patricia McKillip, \$19.95 PON. Paperbacks: *Globalhead* by Bruce Sterling, \$5.99 SFRN; *The Multiplex Man* by James P. Hogan, \$5.99 SFRN; *The Hammer of God* by Arthur C. Clarke, \$5.99 SFRN; *The Death and Life of Superman* by Roger Stern, \$5.99 SFRMN; *Mudd's Enterprise* (orig. title: *Mudd's Angels*) by J.A. Lawrence, \$4.99 SFRMN.

BDD AUDIO: *Outlander* by Diana Gabaldon, 4 cassettes, 6 hrs, \$22.

BERKLEY: *Frankenstein's Children: The*

Revenge by Richard Pierce, \$3.99 HONYA; *Hunter's Moon* by Debra Doyle and James D. McDonald, \$3.99 HONYA; *Cold Fire* by Dean Koontz, \$6.99 HRN; *The Only Thing to Fear* by Robert Morgan, \$4.99 FON (supernatural mystery).

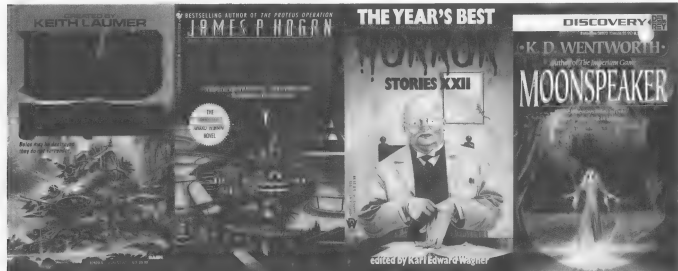
CAMELOT: *The Druid Curse* by Lou Kassem, \$3.50 HONYA.

CAROL PUBLISHING: *Doctor Who: Timeframe: The Illustrated History* by David Howe, \$17.95trpb OT; *The New Doctor Who Adventures: First Frontier* by David A. McIntee, \$5.95 SFOMN; *Doctor Who: The Missing Adventures: Evolution* by John Peel, \$5.95 SFOMN.

CARROLL & GRAF: *The Ghost Book of Charles Lindley, Viscount Halifax*, \$10.95trpb HRA.

DAW: Hardcover: *Exiles Volume 1: The Ruins of Ambray* by Melanie Rawn, \$20.95 FON. Paperbacks: *Foreigner* by C.J. Cherryh, \$5.99 SFRN; *A Darkover Revival Novel: The World Wreckers* by Marion Zimmer Bradley, \$4.99 SFRN; *The Year's Best Horror Stories XXII* edited by Karl Edward Wagner, \$5.99 HOA; *Dragon Prince 1: Dragon Prince* by Melanie Rawn, \$5.99 FRN; *Dragon Prince 2: The Star Scroll* by Melanie Rawn, \$5.99 FRN; *Dragon Prince 3: Sunrunner's Fire* by Melanie Rawn, \$5.99 FRN; *Dragon Star 1: Stronghold* by Melanie Rawn, \$5.99 FRN; *Dragon Star 2: The Dragon Token* by Melanie Rawn, \$5.99 FRN; *Dragon Star 3: Skybowl* by Melanie Rawn, \$5.99 FRN.

DC COMICS: *Batman: The Last Angel* edited by Dennis O'Neil, \$12.95trpb (graphic novel).





DELL REL: Hardcover: *The Warrior's Tale* by Allan Cole and Chris Bunch, \$21 FON. Paperbacks: *Witch* by Donald E. McQuinn, \$10trpb FON; *Legend* by David Gemmell, \$5.99 FRN; *The Warhorse of Esdras* Book 2: *The Wind-Witch* by Susan Dexter, \$5.99 FON; *Moonspeaker* by K. D. Wentworth, \$4.99 SFON.

DELL: *Voyager* by Diana Gabaldon, \$5.99 FON; *The Nitpicker's Guide for Classic Trekkers* by Phil Farrand, \$12.95trpb OT.

DELL ABYSS: *Grave Markings* by Michael A. Arizen, 4.99 HON.

DOVE AUDIO: October: *The Heritage of Shannara Series (The Scions of Shannara, The Druid of Shannara, The Elf Queen of Shannara, The Talismans of Shannara)* by Terry Brooks, performed by Theodore Bikel and Rene Auberjonois, 8 cass, \$39.95; *The White Dragon* by Anne McCaffrey, read by Adrienne Barbeau, \$2 cass, \$8.99.

DUTTON: *Martians in Maggody (an Arty Hank Mystery)* by Joan Hess, \$18.95 (an original mystery with SFnal overtones).

FERAL HOUSE: *Nightmare of Ecstasy: The Life and Art of Edward D. Wood* by Rudolph Grey, \$14.95trpb RT, is a second edition of this book on the director of *Plan Nine from Outer Space* (and not the SF fan of the same name), tying in with the forthcoming Tim Burton film. Distr. by Publishers Group West.

FLARE: *The Last Victim* by Hannah Kuraoka, \$3.99 HONYA.

FRIEDLANDER PUBLISHING: This month's this trading card company releases two sets of 90 cards each, one by Michael Kaluta, the other by

Darrell K. Sweet, 1,000 foil-stamped autographed cards are randomly inserted in the packs. For information, contact FPG, 2539 Washington Rd Bldg 1000, Pittsburgh PA 15241.

DONALD GRANT: *It's Garbage Coming* is a book of 14 tear-out postcards by Jeffrey Jones, originally done as cartoons for the *Woodstock* (NY) Times. It's \$3.95 plus \$1 p&h. Also out from this press is *The Totem (Complete and Unaltered)* by David Morrell, illustrated by Thomas Canty. It's an expanded version of a book first published in 1979, and is being published in a 1,000 copy numbered signed edition with 9 full color tipped-in plates plus 9 duotone illustrations, in a stamped traycase, at \$100 plus \$5 p&h. A trade edition at \$24.95 has all illustrations, but in b&w. Add \$2 p&h where not indicated, and order from Donald M. Grant Publisher, Box 187, Hampton Falls NH 03844.

GYPHON PUBLICATIONS: *Vampire Junkies* by Norman Spinrad was a recent publication from this small press. First published in a 1993 issue of *Tomorrow SF*, the 74 page trade paperback, with b&w cover art by Allen Koszowski, is \$9.95 from Gypshon Publications, Box 209, Brooklyn NY 11228-0209.

HARPER AUDIO: *The Isaac Asimov Audio Collection* by Isaac Asimov (*Foundation: The Prehistorians* read by William Shatner, excerpts from *Foundation's Edge* and *The Mayors of Foundation* read by Isaac Asimov), 3 cass, 3 hours, \$19.95; *Star Trek Movie Memories* by William Shatner with Chris Kreski, read by Shatner, 4 cass, 6 hours, abridged, \$22.50; *Sandworms of Dune* by Frank Herbert, read by Herbert, 1 cass, abridged, \$5.99; *Foundation's Edge* by Isaac Asimov, read by

Asimov, 1 cass, abridged, \$5.99; *2010: Odyssey Two* by Arthur C. Clarke, read by Clarke, 1 cass, abridged, \$5.99; *Dracula* by Bram Stoker, performed by David McCallum and Carole Shelley, 1 cass, abridged, \$5.99.

HARPERCOLLINS: Hardcover: *Star Trek Movie Memories* by William Shatner with Chris Kreski, \$25 OT. Paperbacks: *Vampire Twins #3: Bloodchoice* by Janice Harrell, \$3.99 HONYA; *Bone Chillers #4: Frankenurkey* by Betsy Haynes, \$3.50 HONYA.

HARPERPRISM: This is the launch month for this new SF/fantasy line. Hardcover: *A Fisherman of the Inland Sea* by Ursula K. Le Guin, \$19.99 SFOC. Paperbacks: *Love in Vein: Nineteen Original Tales of Vampiric Erotica* edited by Poppy Z. Brite, \$11.99trpb HOA; *Small Gods: A Novel of Discworld* by Terry Pratchett, \$4.99 FRN; *Anti-Ice* by Stephen Baxter, \$5.50 SFON; *Magick: The Gathering: Arena* by William Forstchen, \$4.99 FOCN; *Seaward: Chronicles of Klassand* by Ursula K. Le Guin, \$4.99 FRN.

JOVE: *Let There Be Dark* by Allen Leo Harris, \$5.50 HONYA.

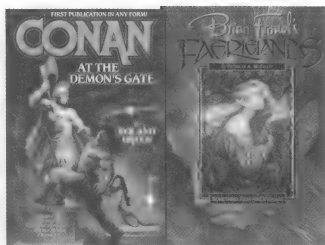
RICHARD KASAK: *Meltdown: An Anthology of Erotic Science Fiction and Dark Fantasy for Gay Men* edited by Caro Soles, \$12.95 SFOA. This August release is a 220 page trade paperback with fiction by Robin Wayne Bailey, Samuel R. Delany, Edmund White and others, with two color cover artwork by Judy Simonian. Published by Masquerade Books, 801 Second Ave., New York NY 10017.

LEISURE: *The Fangs of Morning/The Alchemist* by Leslie H. Whitten, Jr., \$4.99 HON.

LIVERPOOL UNIV. PRESS: *Anticipations: Essays on Early Science Fiction and its Precursors* edited by David Seed, and *Speaking*



Present the World of Underworld: The Fantasy of Horror



for the Future: *The Life of Olaf Stapledon* by Robert Crossley, are due to be published in October, the former in paperback, the latter in hardcover. No prices are listed. For information, write Liverpool University Press, Box 147, Liverpool L69 3BX, United Kingdom.

LONGMEADOW: *Bloodlines* by J.N. Williamson, \$17.95 HON; *365 Science Fiction Short Stories* edited by Forrest J Ackerman and Jean Stine, \$16.95 SFOA.

CHARLES F. MILLER: *Virgil Finlay's Far Beyond* is a September release from this press, formerly half of Underwood-Miller. The 144 page book with full color cover features b&w artwork from the 1930's through 1950's and is available as a hardcover at \$24.95 or a trade paperback for \$14.95. November sees publication of a new edition of *Bernie Wrightson's Frankenstein*, with 45 full page b&w illustrations, introduction by Stephen King and new foreword by Ron Marz. Available as a \$15.95 trade paperback, a \$24.95 hardcover or a 300 copy slipcased, numbered and signed (by Wrightson) edition at \$75. Add \$2 p&h, \$1 insurance; MC/Visa for orders over \$25. Charles F. Miller Publisher, 708 Westover Drive, Lancaster PA 17601.

MORPHEUS INTL: *The Fantastic Art of Jacek Yerka: A Portfolio of 21 Paintings*, \$19.95trpb OT, and the first trade paperback edition of *Giger's Alien* by H.R. Giger, \$27.50trpb RT, with 150 color photos, are November releases from this not that small press. Distributed by Publishers Group West.

NEWMARKET: *Leonard Wolf's Complete Book of Terror* edited by Leonard Wolf, \$15trpb HOA; *Mary Shelley's Frankenstein: A Classic Tale of Terror Reborn on Film*, introduction by Kenneth Branagh, screenplay by Stephen Lady and Frank Darabont, photos by David Appleby, afterword by Leonard Wolf, \$29.95hc, \$17.95trpb OT.

OMNI: Fiction: "Isobel Avents Returns to Stepany in the Spring" by M. John Harrison.

ON SPEC: The fall issue of this Canadian SF/fantasy magazine contains the following stories: "A Tattoo On Her Heart" by Charles de Lint; "Solaso" by Mary Choo; "The Dreamtree" by Lesley Choyce; "Ice-Cold Comfort" by Marianne O. Nielsen; "Stuntmind" by Brailio Tavares; "Jumpers" by Rudy Kremberg; "Half The World Away" by Michael Teasdale; "Sending the College Boys" by Michael Stokes; "No Renewal" by Spider Robinson. Nonfiction: a brief history of *On Spec* and the Copper Pig Writers' Society; an article about the art of George Barr; convention listings; Aurora Award information; "Ask Mr. Science" by Al Betz. Cover artwork by Tim Hammell.

ORB: *White Queen* by Gwyneth Jones, \$12.95trpb SFRN; *Sword and Citadel (The Sword of the Lictor/The Citadel of the Autarch)* by Gene

Wolfe, \$14.95 FRN.

PIONEER: *Let's Trek: The Budget Guide to the Klingons 1995* by James Van Hise, \$14.95trpb OT. Distributed by National Book Network.

POCKET: Hardcover: *Star Trek: Federation* by Judith and Garfield Reeves-Stevens, \$22 SFOMN. Paperbacks: *Star Trek: The Next Generation: Dark Mirror* by Diane Duane, \$5.99 SFRMN; *Star Trek: DS9 #8: Antimatter* by John Vornholt, \$5.50 SFOMN; *The Hot Blood Series: Deadly After Dark: The Original Erotic Horror Anthology* edited by Jeff Gelb and Michael Garrett, \$5.50 HOA.

PUBLISHING MILLS: *The Dolphins of Pern* by Anne McCaffrey, 6 cassettes, unabridged, 9 hours, \$29.95; *All the Weyrs of Pern* by Anne McCaffrey, read by McCaffrey, 2 cass., abridged, 3 hrs, \$15.95; *The Wheel of Time Book 6: Lords of Chaos* by Robert Jordan, 2 cass., abr, 3 hrs, \$16.95. Available by calling (800) 72 AUDIO.

PUFFIN: *The Sword and The Circle* by Rosemary Sutcliffe, \$3.99 FRNYA; *The Light Beyond the Forest* by Rosemary Sutcliffe, \$3.99 FRNYA; *The Road to Camlann* by Rosemary Sutcliffe, \$3.99 FRNYA.

PULPHOUSE: *Alternate Worldcons*, mentioned last issue, is a \$10 trade paperback, not \$12.95. *Seven Views of Olduvai Gorge* by Mike Resnick is also a \$10 trade paperback, and is available as a \$35 300-copy cloth edition, or a 75-copy \$65 leather bound edition. Contents of the much-delayed 17th issue of *Pulphouse Magazine* are: Fiction: "A Child of the Sea" by J.N. Williamson; "Spud Wrangler" by Kent Paterson; "And The Lonesome Wind" by Lee Stevens; "A Red-Letter Scheme" by Mike Resnick; "The Emerald City" by Carrie Richerson; "That'll Be The Day" by Susan Wade; "Dark Closets, Silent Mirrors" by Adrian Nikolas Phoenix; "Hilder At Nurenburg" by Barry Malzberg (reprint); "Quite Contrary" by Ray Vukcevic; "Michael Bates, Michael Bates..." by Steven Utey; "A Fable" by Robert Walter; "Mr. Fix-It-All" by John Ordovery; "The Descartes Dilemma" by Jerry Olton; "You Go Too Far" by Ray Vukcevic; "Death's A Bitch" by Andrew T. Smith; "Metropence" by Dale Sproule; "The Golden Rule Grocery" by Bill Ransom; also the last Feghoot by Reginald Bretton. Nonfiction: "From The Heart's Basement" by Barry N. Malzberg; "Death Rents a Video" by Adam-Troy Castro; "The Eclectic Muse" by Charles de Lint; "Ask Auntie Esther" by Esther M. Friesner. Cover photo by Susan Wade. From Pulphouse Publishing, Box 1227, Eugene OR 97440.

ROC: *Dragons of War* by Christopher Rowley, \$5.99 FON; *The Cloudships of Orion Vol. 1: Siduri's Net* by P.K. McAllister, \$4.99 SFOF; *Mountain Made of Light Vol. 3: The Summit* by Edward Myers, \$5.99 FON; *Shadowrun: Burning Bright* by Tom Dowd, \$4.99

FOGN.

ROUTLEDGE: *Reading by Starlight: Postmodern Science Fiction* by Damien Broderick, \$55hc (\$C73.95), \$16.95trpb (\$C22.95) OT. Add \$3 p&h, sales tax, GST in Canada; order from Routledge, 29 West 35th St., New York NY 10001.

ST. MARTIN'S: *The Fearnakes: The Screen's Directorial Masters of Suspense and Terror* by John McCarty, 14.95trpb OT.

SCHOLASTIC: *Goosebumps #25: Attack of the Mutant* by R.L. Stine, \$3.25 HONYA; *Nightmare Hall #17: Last Breath* by Diane Hoh, \$3.50 HONYA.

SF BOOK CLUB: Selections: *Storm Warning* by Mercedes Lackey, \$10.98; *Tripoint* by C.J. Cherryh, \$7.98. Alternates: *Batman: Knightfall* by Dennis O'Neal, \$9.98; *The Year's Best Fantasy and Horror: Seventh Annual Collection* edited by Ellen Datlow and Terri Windling, \$12.98; *The Shattered Sphere* by Roger MacBride Allen, \$10.98; *Jupiter's Daughter* by Tom Hyman, \$10.98; *Personal Darkness* by Tanith Lee, \$8.98; *Dragon Sleeping* by Craig Shaw Gardner, \$9.98.

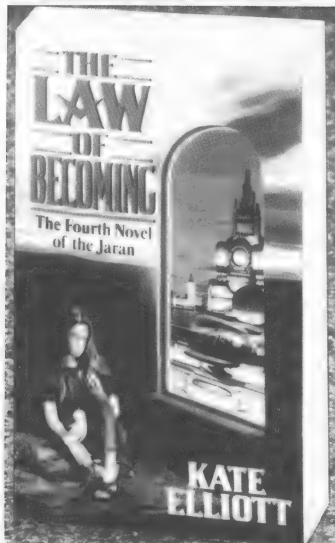
SIMON & SCHUSTER/DAVID: *Star Trek: Federation* by Judith and Garfield Reeves-Stevens, 2 cass, 3 hours, \$17.

TATTERSALL: *Cut Him Out in Little Stars* by Crystal Wood is an SF novel which takes place in the near future at SF conventions, among other places. The \$12.95 300-page trade paperback features full color cover artwork by Shannon Bryant-Hankes. Available from Tattersall Publishing, Box 8194, Denton TX 76203-3194.

TOR: Hardcover: *Lord of Chaos* by Robert Jordan, \$25.95 FON (deluxe leatherbound edition \$200); *Evil Reincarnate* by Leigh Clark, \$22.95 HON; *The Raven Ring* by Patricia C. Wrede, \$21.95 FON; *The Flight of Michael McBride* by Midori Snyder, \$21.95 FON; *To Fear the Light* by Ben Bova and A.J. Austin, \$21.95 SFOF; *Spear of Heaven* by Judith Tarr, \$22.95 FON; *Tales from the Great Turtle* edited by Piers Anthony and Richard Gilliam, \$21.95 FOA; *Queen City Jazz* by Kathleen Ann Goonan, \$23.95 SFOF. Paperbacks: *Conan at the Demon's Gate* by Roland Green, \$7.99trpb FON; *Godspeed* by Charles Sheffield, \$4.99 SFRN; *Vanishing Point* by Michaela Roessner, \$4.99 SFRN; *Streetleath* by Steven Barnes, \$3.95 SFRN; *Foundations of Fear Vol III: Visions of Fear* edited by David G. Hartwell, \$5.99 HRA; *The Hammer and The Cross* by Harry Harrison, \$5.99 SFRN; *Christmas Magic* edited by David G. Hartwell, \$4.99 FOA; *Svaha* by Charles de Lint, \$4.50 FRN; *Wes Craven's New Nightmare* by David Bergantin (based on the motion picture written by Wes Craven based on characters created by Wes Craven), \$4.99 HOMN; *Frankenstein* by Mary Shelley, \$4.99 FRN.

TSR: *Ravenloft: Eberron Trilogy Book 1:*

New DAW BOOKS for October!



- The fourth novel in the acclaimed Jaran series, a major SF epic
- Comparable to C.J. Cherryh, Ursula K. Le Guin, and Mary Gentle
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"Sweeps the reader along like a wild wind across the steppes"

—Melanie Rawn on *Jaran*

Kate Elliott's newest novel skillfully weaves together many new strands in a worlds-spanning tale of conquest and rebellion, with unexpected twists and multileveled political machinations, romance and warfare on an epic scale.

THE LAW OF BECOMING: *The Fourth Novel of the Jaran* by Kate Elliott

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DEALS WITH THE DEVIL

Edited by Mike Resnick, Martin H. Greenberg, and Loren Estelman

32 all-original stories of bargains made and broken, souls sold or saved, by Mercedes Lackey, Pat Cadigan, Robert Sheckley, Frank M. Robinson, Jane Yolen, Lawrence Watt-Evans, Judith Tarr, and many more.

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ISBN 0-88677-623-6
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Book One of the Twelve Treasures:

THE SWORD OF MAIDEN'S TEARS by Rosemary Edghill

A stolen sword draws an Elphen Lord on a quest to save New York City from a monster more hideous than any legend...

DAW Original Fantasy
ISBN 0-88677-622-8
\$4.99 (\$5.99 in Canada)

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EDITORIAL

Letting People Know They're Appreciated

Avedon Carol's fanzine review column in these pages, which I terminated in what some saw as a sudden heartless act—in fact a decision it took me months to reach—has in turn spawned several review columns in various fanzines. Ironically, the column's demise has been mourned in *File 770* and *Thyme* and by numerous individuals, but while it was published it drew little or no comment. After it was dead I found out that some people had in fact sent letters of comment, not to SFC, but directly to Avedon. She saw them, but no one else did.

If I had known then that the column was read and appreciated, I might not have killed it. But the problem with any magazine is feedback. The fanzine with a circulation of a few hundred copies may get 30 or 40 letters of comment per issue, but I'm lucky to get 2 or 3. Those of you who send letters of comment—snailmail or electronically—to the contributors please send copies to SFC, for publication.

I'd like to mention the wonderful people at the anonymous (perhaps just as well) photo finisher who ruined so many of my ABA photos. My imagination is working overtime, improvising scenarios, like: "Gee, we're sorry we ruined those shots, Mr. Armstrong, but you'll be going back to the Moon next Summer, surely..." Right. My business, and my photos, are going elsewhere. Somewhere in New York there's an entire roll of photos of Stephen King performing with the Rock Bottom Reminders which someone probably swiped and then threw away when they realized it wasn't The Grateful Dead. This is the same processor which has apparently lost for all time a roll of film I took at Jacek Yerka's gallery show in New York, photos of which Morpheus International's Jim Cowan has been plaintively asking me about for six months. They're gone, Jim...

For the first time this year—perhaps 13 is an unlucky number—there were two bouts of block voting for the SFC Reader Awards, both from within New York State. It was pretty clear that this was happening—for one thing, most were cast for only a few stories and people—and so brought attention to themselves. I took these votes into consideration, and because they would have materially affected the final winners in several categories, disallowed them. My decision is final, to use a worn phrase. You know who you are: shame!

It's time for another silly contest, one which SF/fantasy fans should find especially devious. I have to admit that this is taken without shame from Britain's *New Scientist*. Briefly, you're invited to submit "backronyms" for institutions, words, etc., in common use in SF, fantasy, fandom—such things as FIAWOL, IASFM, BEM, NESFA, SFFWA, and so on. A backronym is an acronym turned back into words you've made up. It must make some sort of dim sense (*New Scientist* had this one: ALITALIA: Arrive late in Turin, all luggage in Athens). Each person can submit up to 10 backronyms. The top winner will receive a one year First Class subscription to SFC; four runners-up will receive one year bulk rate subscriptions. If you're already a subscriber, the subscription will go to extend the one you already have. As always, my decision is final. Deadline for entries is October 15th, 1994. Send them to SF Chronicle, Prolux Dept., Box 022730, Brooklyn NY 11202-0056. May the most twisted mind win.

This issue is being done in slightly less than three weeks—a schedule I'd like to keep to but usually don't have the energy to maintain—so that I can go off to the Worldcon with a clear desk. Hugo, Chesley and Aurora Awards will go onto page 5, in the proof stage, for publication in mid-September.

When I got the proof for last issue's cover, the type was pure white and you could barely read it. So I changed the type in the upper left hand corner to match the color in the curtain in the background—and now it's unreadable. After the printer ran a cover with the logo in pale yellow against a white background, I started to get color proofs on the cover to stop just this sort of thing from happening. The best laid plans... These are the things that drive publishers crazy.

—Andrew I. Porter

The Screaming Tower by James Lowder, \$4.95
FOGN; *The Hidden War* by Michael Armstrong,
\$4.95 SFON.

WARNER: *Lovedeath* by Dan Simmons,
\$5.99 HRC.

WARNER ASPECT: *Midshipman's Hope* by
David Feintuch, \$5.50 SFON; *The Best of Marion
Zimmer Bradley's Fantasy Magazine*, edited by
Marion Zimmer Bradley, \$4.99 FOA.

WHITE WOLF: This press, previously
known primarily for role playing games, is
expanding into fantasy/horror hardcovers and
paperbacks. September: *Borderlands 1* edited by
Tom Monteleone, \$4.99 FRA; *Borderlands 2*
edited by Tom Monteleone, \$4.99 FRA; *Borderlands 3* edited by Tom Monteleone, \$4.99
FRA.

October: *The Eternal Champion Vol. 1* by
Michael Moorcock, cover artwork by Tom Cauty
(includes *The Eternal Champion*, *Phoenix in
Obsidian*, *To Rescue Tanelorn...*, and *The
Sundered Worlds*), \$19.99 HRC; *Elric: Tales of
the White Wolf* edited by Edward E. Kramer,
cover artwork by Brom, \$19.99 FWA; *Death and
Damnation* edited by Stewart Foak, \$4.99 HOA.
White Wolf Books, 45983 Stonegate Ind. Blvd.,
Stone Mountain GA 30083.

ZEBRA: *Night Mask* by William W.
Johnstone, \$4.50 HON; *The Calling* by Kathryn
Meyer Griffith, \$4.50 HON.

Z-FAVE: *The Killing Game* by Bruce
Richards, \$3.50 HONYA.

RANDOM FACTORS: LETTERS

We'd like to hear from you about topics,
questions or other items raised by something in
SFC. Send letters to *SF Chronicle*, Box 022730,
Brooklyn NY 11202-0056, or E-Mail to
Aporter2@genie.geis.com.

Marvin Kaye
525 West End Avenue
New York NY 10024

It was with great sorrow that I read Don
Thompson's obituary in SFC. Don and I
were college roommates at Penn State. We
met at the Penn State SF Society, which
Don formed along with another mutual
friend and book collector, James Fenimore
Cooper, Jr., who was, according to Don, a
direct lineal descendant of the author.

Don and I shared an apartment for a
semester in College Heights, just north of
the campus. The old football field was right
across the street, and it used to drive me and
Don crazy trying to sleep Saturday mornings
while the band practiced. I was my usual
impecunious self, and I remember entering
our kitchen one night and finding a pot of
hot pasta on the stove and a note from Don
on the table. It read, "God has taken pity on
you. Eat!"

I lost touch with Don after graduation.
Then, one afternoon while I was browsing
the dealers room at the Anaheim worldcon, I
noticed a familiar face, but couldn't place
who it was, until I read his name badge. We
had a ripsnorting reunion and I met his
super-bright ditto charming wife, Maggie.
The following year, Don pulled some strings
and got me invited to a regional SF
convention in Madison, Wisconsin, where
he and Maggie and I spent a weekend
celebrating one of the loveliest friendships
I've ever had the good fortune to share.

NEW FROM TOR HORROR



Bloodwars
Brian Lumley
0-312-85679-2
\$23.95

The terrifying conclusion to the Vampire World trilogy that began with *Blood Brothers* and continued in *The Last Aerie*.

"Wide-angle horror ... a feast for the horror fan."

—F. Paul Wilson, author of *The Select*

"An accomplished wordsmith, Lumley wields a pen with the deft skill of a surgeon."

—*The Phoenix Gazette* on *Blood Brothers*

The Long Lost
Ramsey Campbell
0-312-85825-6
\$21.95



A chilling new novel by an author who "writes of our deepest fears in a precise, clear prose that somehow manages to be beautiful and terrifying at the same time."

—*The Washington Post Book World*

"Campbell is the master of a skewed and exquisitely terrifying style."

—*Library Journal*

"Ramsey Campbell is highly regarded for his sensitive use of language and his ability to create psychologically complex characters."

—Dean Koontz

Strange Things and Stranger Places

Ramsey Campbell

0-812-52479-9

\$4.99



The Last Aerie

Brian Lumley

0-812-52062-9

\$5.50

"As far as I'm concerned, Ramsey Campbell is the best horror writer alive, period."

—Thomas Tessier

"Vivid and engaging. Fans of the Necroscope series and this Vampire World series will undoubtedly enjoy this adventure."

—*Publishers Weekly* on
The Last Aerie

S.F.CINEMA

by Jeff Rovin

The next cartoon coming to the big screen as a live action film is *Gigantor*. The script is being written by Steve Meerson and Peter Krrikes, who wrote *Star Trek IV*. Unlike the original fifty-foot-tall *Gigantor*, the new fella will be twelve feet tall.

The classic, truly brilliant Jay Ward cartoon series *George of the Jungle* is also going to be made into a live action movie.

One cartoon character who's staying a cartoon character is Mickey Mouse, though he is going to be reborn. Next summer, Mickey will appear in new animated theatrical shorts, which will feature a mouse for the nineties: he's behind on his bills, he's living in sloppy bachelor splendor, and—gasp!—he's actually trying to get Minnie to get herself a thong bikini.

Francis Coppola will be producing, and Anthony Hopkins starring in, *The Death of Doctor Van Helsing*. The film will follow Dracula's nemesis from London to Transylvania to San Francisco at the time of the 1906 earthquake. The script is being second-drafted as this is written.

Abel Ferrara (*The Body Snatchers*; see below) will direct *Addiction*, the story of a NYU philosophy student who becomes a vampire.

Producers David Brown and Richard Zanuck (*Jaws*), along with Steven Spielberg as co-producer, are bringing *Deep Impact* to the screen, about a comet on a collision course with Earth. Bruce Joel Rubin (*Ghost*) is writing the film. Zanuck and Brown have been trying to launch an official remake of *When Worlds Collide* for about twenty years. Reportedly, the new film will be based on Arthur C. Clarke's *The Hammer of God*.

New Line (*The Mask*) is bringing *Lost in Space* to the big screen. Negotiations with the estate of the late Irwin Allen, the show's creator, took a year.

We were hoping the producers of *Zorro* would be smart and hire Andy Garcia, but they opted for Tom Cruise.

Jan De Bont, who directed *Speed*, will be the man at the helm of the new *Godzilla* film. The plot will involve a menace from space which causes the big guy to wake and trash several U.S. cities.

Zen Intergalactic Ninja goes into production in December. The live action film is based on the Steve Stern/Dan Cote comic book. Brian Yuzna directs.

Linda Woolverton (*The Lion King*) will be writing the screenplay for the film based on James Gurney's *Dinotopia*.

Rocky Morton and Annabel Jankel will co-direct *Shocked*, the story of a conservative dad who gets electrified at a rock concert and becomes a rocker, managed by his son. The directing duo created *Mad Headroom* and helmed *Super Mario Bros.*

Austin O'Brien to reprise his original role in *The Lawnmower Man* 2. Stephen King's is not attached to the project.

We're told that James Cameron, who directed *Aliens*, will helm *Aliens 4*. John Whedon (*Speed*) is scripting.

Wes Craven's Nightmare, the next Freddy film, is being described as a cinema verité sendup of the series. Heather Langenkamp, who starred in the first and third installments, plays herself. Script Michael De Luca says, "This is a movie about why we had to make another *Nightmare* movie, and it's allowed Wes to totally reinvent the franchise. Freddy as a concept was kept trapped in fiction, and once we stopped making the movies,

the evil entity that took the shape of Freddy is released in real life. Heather is stalked." Sounds to us like they're pushing it, but we'll see. Just remember what happened when Paramount tried to "reinvigorate" Jason last summer in the last Friday the 13th film.

John Landis will be directing Eddie Murphy in the remake of *The Nutty Professor*. The film will go before the cameras in November.

The *Mortal Kombat* film, based on the videogame, will star Christopher Lambert as Rayden. Excellent choice.

Ben Kingsley, Michael Madsen, and Forest Whitaker have joined the cast of *Species*. Model Natasha Henstridge has been cast as the shapechanging creature that's created when alien DNA is combined with human DNA. H.R. Giger is designing the hybrid's more monstrous forms.

Christopher Reeve is set to star in John Carpenter's remake of *Village of the Damned*. Guess they won't be setting this version in England.

New Line will be distributing the fourth Teenage Mutant Ninja Turtles film, which will feature slightly redesigned turtles.

Sam Raimi (*Darkman*) will direct a live-action version of *Frosty the Snowman* from a script by Mark Steven Johnson (*Grumpy Old Men*). The story will focus on a young girl who handles the death of her father with the help of the magical snowman.

Director Joel Schumacher was pushing for Robin Wright (*Forrest Gump*) to play Batman's love interest Dr. Meridian Chase, a criminal psychologist, in *Batman Forever*. When she fell through, they turned to Rene Russo for strike out number 10. The part has finally gone to Nicole Kidman.

Roger Moore in talks to do a cameo as a retired spy in the next Bond film, *GoldenEye*. If they ever get the thing rolling, that is. The film won't shoot until January due to major script changes: the first draft had a satellite putting everyone in a major city to sleep for a day, allowing the heavies to rob it. And Michael Rennie was nowhere in sight. That idea's been dropped, though the centerpiece stunts remain: a parachute dive into a 1,400 foot cavern and a car chase through the woods, with Bond in his Aston Martin DB7 and the villain in a car with front-mounted chainsaws. The film is still scheduled to open Thanksgiving 1995.

Judge Dredd began shooting in England on August 3. In addition to toplined Sylvester Stallone, the picture stars the terrific Armand Assante, Diane Lane, Rob Schneider (formerly of *Saturday Night Live*), Jurgen Prochnow, and Max Von Sydow.

Jodie Foster has dropped out of *Crisis in the Hot Zone*, a virus-on-the-loose thriller. Robert Redford is still attached to the project, though. [Editor's Note: The movie has since been canceled.]

Great ad for the Domino digital optics and compositing system: "You've got the Lone Ranger...but you need the Magnificent Seven."

Finally, our favorite news of the month. This Christmas, *Godzilla vs. Space Godzilla* opens in Japan. Space *Godzilla* is a crystalline creature spawned from *Godzilla* cells that were strewn through space. What's exciting—apart from the spiffy, sinister Space *Godzilla*—is that the film features the return of the robot from *The Mysterians*. Slightly redesigned, the character is now known officially as Mogera: Mobile Operations *Godzilla* Expert Robot, Aerial-type. And our second-favorite news: the giant turtle Gamera will return in Dai's *Gamera: Midair Showdown of the Giant Monsters*. The film will depict Gamera against the battlike monster Goas, and is slated to be released in Japan in March,

1995.

On TV: This fall, USA Network will debut the live-action show *Tatooed Teenage Alien Fighters from Beverly Hills*. The superhero saga is aimed at *Mighty Morphin Power Rangers* crowd.

Bruce Boxleitner (*Tron*) joins the cast of *Babylon 5* this fall as Captain John Sheridan. He replaces Michael O'Hara as Commander Jeffrey Sinclair.

USA also has the new weekly series inspired by the success of TV movies based on William Shatner's *TekWar* novels. Greg Evigan will star in the series, which debuts in January. Shatner will guest-star from time-to-time.

D.C. Fontana and several other writers are working on the pilot for *Shatterworld*, about a time when the universe has been shaken by a cataclysmic galactic event, and a group of people are trying to restore stability.

Also coming: the syndicated *Sailor Moon*, which combines live action and animation. The series is set in our world and in a fantasy realm ruled by the evil Queen Beryl. The only ones who stand between the wicked queen and her plans to rule the universe are Queen Serenity, her daughter Sailor Moon, and a bunch of earth kids.

Two of the new characters added to the upcoming season of *seaQuest* DSV are a ship's janitor played by Peter DeLuise, and a genetic mutant played by Michael DeLuise.

On laserdisc: it's a natural mistake, but the liner notes for *Abbott and Costello Meet the Monsters* call the mummy Kharis, not Kiaris.

New boxed set on the way from MGM/UA: *The United Artists Science Fiction Matinee* will contain 11 *The Terror from Beyond Space*, *Red Planet Mars*, *The Man from Planet X*, and *The Monster that Challenged The World*.

The original Val Lewton *Cat People* is coming from Criterion in October.

Warner will be bringing us *The Omega Man*, *Creepshow*, and *Time After Time*, all letterboxed. Image is releasing a letterboxed double bill of *The Raven* and *Masque of the Red Death*, another double bill of *Premature Burial* and *Tales of Terror*, along with letterboxed editions of *Futureworld* and *Meteor* (the godawful disaster film that broke Filmways).

Excellent transfer, and killer surround-sound, on *The Body Snatchers*, the third screen version of Jack Finney's classic. The film's not bad, and considerably better than number two.

On videotape: episodes of *The Young Indiana Jones Chronicles* are being edited into twenty feature-length films for release to the home video market. Some of these features will include episodes that were never aired. These films are in addition to the four new TV movies George Lucas will be producing for the Family Channel. The first of these, *Young Indiana Jones and the Hollywood Follies*, airs October 15.

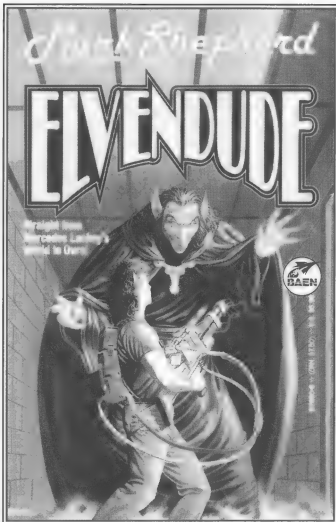
On CD-ROM: this October, Image Entertainment—which makes laserdiscs that manage to sell, in spite of the company's abysmal marketing sense—will introduce *The Computer Theater* series. Films which will be released on CD-ROM, and priced at \$10-20, include *RoboCop*, *The Terminator*, *Silence of the Lambs*, and *Dances With Wolves*.

—Jeff Rovin

Science Fiction Chronicle

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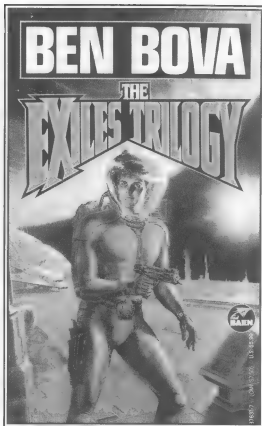
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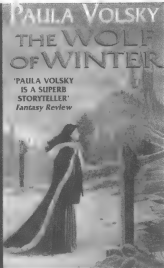
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THE BRITISH REPORT

by Stephen Jones
& Jo Fletcher

Salman Rushdie has agreed to publish his first collection of short stories, largely at the instigation of his editor at Jonathan Cape, Caroline Michel. *East, West*, due in small-size hardcover this autumn, will contain nine stories, three of which have been specially written for the collection. His new novel will still be coming from Cape in the Spring. Meanwhile, the reclusive writer recently made a surprise guest appearance on the final episode in the current series of the satirical BBC-TV quiz show, *Have I Got News for You*.

Multi-award winning author Jill Paton-Walsh has finally found a home for her novel *Knowledge of Angels*, described as "a series of brilliant illuminations in a tradition tracing back through C.S. Lewis to Jonathan Swift." Despite almost unmitigated praise, every mainstream publishing house in the UK turned it down, even after it was snapped up in the States and went into three reprints before publication. Finally, a small Cambridge-based independent, Colt Books, run by Jill Paton-Walsh's old friends Linda and Robert Yeatman, stepped into the breach. *Knowledge of Angels* may not seem like the usual companion book to *The Fisherman's Bedside Book* and *The Poacher's Cookbook*, but support from the trade has already ensured a healthy print run. "At first Jill thought I was just being polite, so she and her husband arranged to bring in 1,000 copies and distribute them under their own Green Bay imprint, which publishes mostly small critical collections," said Linda Yeatman. But Paton Walsh soon realised that the Yeatmans were genuinely enthusiastic, so future editions including the 2,000 copy second printing already scheduled—will bear the Colt Books logo only.

London's National Film Theatre launched Fantasm '94, billed as the UK's only science fiction/fantasy/horror film festival, on July 29th. Programmed by *Cinefantastique* journalist Alan Jones and *Time Out* critic Nigel Floyd, the weekend events included The Guardian Interview with John Carpenter as part of a retrospective of his films, plus premiere of Stuart Gordon's *Fortress*, Michele Soavi's *Dellamorte Dellamore*, *Batman: Mask of the Phantasm* and *Apex*. "Fantasm '94 will be an annual celebration of the most imaginative in cinema from around the world," said Adrian Wootton, Head of the British Film Institute, "and is a part of a new strategy for

the NFT."

If you prefer your genre material on the small screen, then Cult TV is being held over the weekend of November 11th-14th at Searcote Holiday Village, Hemsby, Norfolk. With shows ranging from *Star Trek* (all generations), *Doctor Who*, *The Avengers*, *Blake's Seven* and *U.N.C.L.E.* (Man and Girl from) to *Robin of Sherwood*, *The Champions* and *Fawley Towers*, amongst many others, guests scheduled to attend include Sylvia Anderson, Terrance Dicks, Annette Andre (Randall & Hopkirk (Deceased)), and Doctor Who assistants Sophie Aldred (Ace) and Deborah Watling (Victoria). Registration is just £30 (£35 at the door); details from Cult TV, PO Box 1701, Peterborough PE1 1EX, UK.

Meanwhile, it appears that Lumiere Pictures' plans to make a new *Doctor Who* movie in the UK have run into problems because of a battle over the remake rights. BBC Enterprises, the company's commercial arm, has refused to renew the rights to a feature film version after the production company involved defaulted on a performance clause in its contract. Leonard Nimoy was reportedly set to direct from a script by Nicholas Meyer. Meanwhile, plans for Steven Spielberg's Amblin Entertainment and Universal Television to produce a new series starring ex-Python Eric Idle as the Doctor are going ahead in America.

Rutger Hauer stars as SS detective Xavier March in Christopher Menaul's \$6.6 million *Fatherland*, based on the bestselling alternate-world novel by Robert Harris. The Home Box

Office/Warner Bros. production is set in Berlin in 1964, during Hitler's 76th birthday celebrations. The film, which also stars Miranda Richardson, was shot in Prague and Berlin, and post-production was completed in the UK.

Finally, it just goes to show that an apprenticeship pandering to the eccentricities of SF authors makes a person fit for anything: Cathy Schofield, now publicity supremo at Simon & Schuster UK, so impressed Henry Kissinger with her handling of his author tour that he promptly offered her a job. Luckily for us, Cathy elected to stay in British publishing, telling the trade press, "I was flattered, of course, but I've worked for Susan Lamb, so why should I want to work for Kissinger?"

And so on to the rest of the summer's offerings, literary or otherwise:

Arrow's Legend imprint has a "monumental" national press and magazine campaign for the second part of Tad Williams' *To Green Angel Tower*, *Storm* (£5.99), which shares the lead title slot with Peter Morwood's *Widowmaker: Clan Wars II* in trade paperback (£9.99) and the prequel, *Grey Lady*, in a format (E4.99). Midlist, there's *The Far Kingdoms* by Allan Cole and Chris Bunch (£5.99) and, in Arrow's general list, *The Kurt Vonnegut Omnibus*, £8.99 in large size paperback, and Michael Crichton's *The Terminal Man* and *The Second Coming* by Andrew Collins, both £4.99 each.

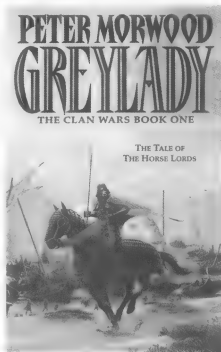
Bantam leads with Paula Volsky's *The Wolf in Winter* (£4.99); downlist there is *Jedi Search*, the first volume of the 'Jedi Academy Trilogy', by Kevin J. Anderson. Garry Kilworth's *The Electric Kid* is a Bantam YA book (£2.99). Stablemate Corgi has the true story behind *The Exorcist*: *Possessed* by Thomas Allen (E4.99), while the B format line Black Swan offers Guy Burt's novel of obsessive childhood, *Sophie* (£5.99).

Boxtree has the collected *Star Wars Classic* by Tom Veitch, Cam Kennedy and Todd Klein (E6.99), *Akira* by Katsuhiro Otomo (E6.99), *The Trek Universe Index* by Thomas Maxwell (as if there could possibly be anything not already documented!) at £12.99, and three 'Warhammer' books by Brian Craig, *Zarago*, *Plague Demon* and *Storm Warriors* at £3.99 apiece.

Chatto & Windus has a trade paperback volume of *Censored: A History of British Film Censorship* by Tom Dew Mathews (E14.99), a fascinating history of the absurdities, indignities and virtues of our rather eccentric system.

Garry D. Kilworth's first foray into horror, *Angel*, is a Gollancz paperback, together with Bob Shaw's *Warren Peace: Rough Dimensions*. Both are £4.99 each.

Another surefire seller getting the lead title





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**Tor
Science
Fiction**

treatment is David Eddings' *The Shining Ones*, from HarperCollins (£5.99) and sharing a promotion with the final volume in his 'Tamuli' series, *The Hidden City* (£15.99 in hardcover). The midlist is, as usual, pretty crowded: look out for James P. Blaylock's chiller *Night Relics* (£4.99), the gothic adventure *City of the Iron Fish* by Simon Ings (£4.99), *The Complete Stories of Isaac Asimov Volume 1* (£5.99), *Anti-Ice* by Stephen Baxter (£4.99) and Mike Jefferies' *Stone Angels* (£4.99). The Tolkien imprint is gearing up for 1995 with the release of the new *Tolkien Calendar* by John Howe (£7.99) and *Tolkien Diary* (£10.99).

Headline Feature leads with David Martin's *Love Me to Death* (£5.99), with Gwyneth Jones' *Flowerdust* out midlist (£4.99).

Graham Masterton's *The Sleepless* is a **Mandarin** book (£4.99), while *Minerva*, the B format line, has Italo Calvino's *Re Palomar* (£4.99) and *The Minerva Book of Short Stories* edited by Giles Gordon and David Hughes (£4.99).

Ben Bova has teamed up with Bill Pogue for his big new eco-SF thriller *The Trikon Deception*, New **English Library's** lead title this month (£5.99). Also due is the British Fantasy Award-winning *Darlings* 2 edited by Nicholas Royle (£4.99), backed by a launch party and boasting a new story by Ramsey Campbell) and Piers Anthony's *Demon's Don't Dream* (£5.99). The **Knight Books** YA imprint has Christopher Pike's *The Midnight Luck* (£3.99) and a bumper volume of *Chained Together* 1 & 2 (£5.99).

From **Orion Millennium** comes *Aliens: Genocide* by David Bischoff (£4.99) and the new horror novel from Thomas M. Disch, *The Priest* in simultaneous hardcover (£16.99) and trade paperback (£8.99).

Pan has Patricia McKillip's *The Cygnet and the Firebird* (£4.99) and, as a Tor import, David Drake's *Tyrannosaur* (£3.99).

At just over a ha'penny a page, Anne Rice's *Lasher* (£5.99) is nothing if not good value: this 912-page blockbuster is getting a big in-store push from Penguin. Peter Ackroyd will be doing the media circuit to promote *The House of Doctor Dee* (£5.99).

Pimlico has David Sweetman's wonderful biography of the historical fantasist *Marie Renauld*, in trade paperback (£10).

Two genre leads from **Pocket**: *Darkest Hour* by the New Virginia Andrews, £8.99 in trade paperback, and *Sir Trek: Shadows on the Sun* by Michael Jan Friedman (£4.99).

It's bumper anthology month at **Robinson**, with three summer sized: *The Mammoth Book of Werewolves* edited by Stephen Jones, *The Mammoth Book of Golden Age Detectives* edited by Marie Smith, and *The Mammoth Book of Contemporary SF Masters* edited by Gardner Dozois, all at £5.99 apiece.

Sceptre has uniform editions of four of Fay Weldon's classics, *Puffball*, *Remember Me*, *The Strangel Academy* and *Polaris and Other Stories*, £5.99 each.

From **Serpent's Tail** comes Maxim Jakubowski's crime anthology *London Noir* (£7.99) with contributions by Chaz Brenchley, Molly Brown, Christopher Fowler, Jessica Palmer and Mark Tindal, amongst others.

Warner's general list has *Strange* by James Buxton (£4.99). —Stephen Jones and Jo Fletcher

remembers ConSpiracy, the 1987 Worldcon, and its poor relations with that and other SF conventions. Evolution is currently looking at other hotels in Brighton, but may be forced to move to another city entirely.

Ruth Sacher has been named Pro Party Liaison for Intersection, next year's Worldcon.

Bouchercon, the annual convention for mystery fans but actually run by SF fans, sold out attending memberships early in July. Don't show up at the door: if you do, you'll disappear mysteriously.

Sou'Wester, the recently held British National SF Convention, has donated £250 (about \$385) to TAFF.

Britfans Peter & Eileen Weston have moved (perhaps in an attempt to hide their humble fanish origins?) to "Four Winds," 2 Halloungton Rd, Sutton Coldfield, W Midlands B74 2QG UK.

West Coast fans David Bradman and Berni Phillips, who have lived together for five years, formalized the arrangement by exchanging wedding vows in a Reform Jewish ceremony on June 12th. The couple honeymooned at MythCon in Washington, DC, in August.

Longtime midwestern fan Ross Pavlic, written up in the *Cleveland Press* as supposedly the youngest fan to attend 1966's Worldcon, and himself co-chair of the 1982 Worldcon, married for the second time Boston-area fan, SFWA member and Minister in waiting (religious, not governmental) Maria Gavelis, on July 30th, in a ceremony in Gloucester, Mass.

British fan Tim Stannard, best known (as a strict Parliamentarian) for attending Worldcon and other business meetings wearing a Nazi uniform, received widespread publicity in England—reports appeared in the *Birmingham Evening Mail*, the *Daily Star*, and on Central TV news—for being the owner of 500,000 beer mats, or coasters.

Australian fandom has discovered the joy of Rug Rats (not tame varieties of indigenous wildlife, but rather children). Latest to explode the fanish population are James and Aline Styles, whose Tess Eleanor Sissa Styles was born May 20th, weighing 7 lbs 6 oz, and Lynn & Clive Newall, whose son Roger Henry was born June 22nd weighing 7 lbs 4 oz, aka 3.3 kilograms.

October Pro/Fan Birthdays

These are the birthdays of selected fans and professionals. If you'd like to be added to the master list from which these names were drawn, send the pertinent info to SFC. Listings do not show which people are deceased—this list is depressing enough "Gee, are they that old?" without added woe.

Donald A. Wohlheim, 10/1/14; Martha Beck, 10/1/29; Rick Katze, 10/1/44; Mike Ashley, 10/1/48; Willy Ley, 10/2/06; Edmund Crispin, 10/2/21; Phil Barbotte, 10/2/41; Vemor Vinge, 10/2/44; Mike Wood, 10/2/48; Seth Goldberg, 10/2/52; John Boyd, 10/3/19; Donald R. Bensen, 10/3/27; Ray Nelson, 10/3/31; Al Ashley, 10/4/08; Donn Brazier, 10/4/17; Anne Rice, 10/4/41; Harry Andruschack, 10/4/44; Valerie Sussman, 10/4/46; Dena Benatan, 10/4/51; Gary Plumlee, 10/4/54; Tetsu Yano, 10/5/23; H.F. Heard, 10/6/189; Arthur Hlavaty, 10/6/42; D. Alexander Smith, 10/6/53; Jane Gallion, 10/7/38; Lee Gold, 10/7/42; Rick Foss, 10/7/56; Penny Frierson, 10/8/41; Harry Bates, 10/9/20; Larry St. Clair, 10/9/46; Max Ehrlich, 10/10/09; Jack Jardine, 10/10/31.

G.C. Edmondson, 10/11/22; Doris Pischera, Thomas Burnett Swann, 10/11/28; Sharmen Di Vono, 10/11/49; Kennedy Poyser, 10/12/45; Ben Schilling, 10/13/52; Crispin Burnham, 10/14/49; James H. Schmitz, 10/15/11; Ted Tubb, 10/15/19; Ray D. Fisher, 10/15/34; Don Simpson, 10/15/38;

Lon Atkinson, 10/15/42; Preff, 10/15/54; Paul Edwin Zimmer, 10/16/43; Lawrence Schimel, 10/16/71; Michael Walsh, 10/17/50; Jo Fletcher, 10/17/58; Katherine Kurtz, 10/18/44; Jeff Schalles, 10/18/51; Henry Eichner, 10/19/09; L.P. Davies, 10/20/14; Frank Herbert, 10/20/20; Erle M. Korschak, 10/20/23; Douglas Adams, 10/20/55; Victor Di Fate, 10/20/76.

Edmond Hamilton, 10/21/04; Ursula K. Le Guin, 10/21/29; Richard Meredith, 10/21/37; Lola Ann Center, 10/21/51; Tim Maroon, 10/21/58; Lee Jacobs, 10/22/27; Suzy McKee Charnas, 10/22/39; Cyn Mason, 10/22/52; Dafydd ab Hugh, 10/22/60; Roy Lavender, 10/23/19; Jean Barnard, 10/24/18; Jory Boyajian, 10/24/53; Charles Platt, 10/26/45; George H. Smith, 10/27/22; Brad Strickland, 10/27/47; Charles V. DeVet, 10/28/11; Dave Garcia, 10/28/52; Fredric Brown, 10/29/06; Beryl Mercer, 10/29/25; Elizabeth Ann Garrett, 10/29/39; Walter A. Willis, 10/30/19; Mike McInerney, 10/30/43; Tim Kirk, 10/30/47; Art Saha, 10/31/23; Larry McCombs, 10/31/39.

PIERS ANTHONY INTERVIEW

Continued from page 6

fiction. In horror, maybe. But that really is the exception.

SFC: *Tatham Mound* concerns the American Indians in Florida around the time of de Soto. In the book, the Indians treat sex as a perfectly natural function. You've said editors and publishers who wouldn't allow it in your work. Did you have problems with that type of editorial control when you were writing *Tatham Mound*?

ANTHONY: Again, because I am moving into mainstream, I was not really subjected to those kinds of problems. I'm sure being a best-selling writer helped somewhat. Also, because the sexual aspect of the story related directly to the culture involved, I had an easier time of it. To the Indians, sex was just what you said: A perfectly natural function. When it came to the act, it was just sex. Children watched their parents to learn how and so on. Because the Indians treated it so naturally, I was able to describe it far more freely than I would have been able to in a fantasy or SF novel. For this and many other reasons, the freedom mainstream offers is much more appealing to me than genre writing.

SFC: In the past, Xanth has always been, for want of a better term, "G-Rated." The title *Question Quest* seems quite mild compared to one of the more recent volumes, *The Color of Her Panties*. Have you received any comments on your choice of title?

ANTHONY: I've already received fan mail from young boys who say, "Can't you change the name? My mom isn't going to let me get that one!" I wonder what's so bad about the word panties? Where on the list of common dirty words does it appear? The publisher has been very nervous about my choice of titles. My agent and I knew they would be nervous when we arranged it in the contract. However, when they signed it they agreed to the specified titles, among them *The Color of Her Panties*. It was locked in, and if they had broken the contract then they would have lost the novel.

SFC: Very often, publishers who cater to the young adult market will avoid controversial subjects such as teenage depression and suicide. Yet your *Mode* series dealt with those very subjects. Did you have any problems selling a series with those elements?

ANTHONY: No problem, actually. I believe I showed there is a positive side to these young girls who contemplate suicide. They tend to be smart, they tend to be passionate, they tend to be interested in things. And they are also smart

FANDOM

Fan Newsnotes

Britain's 1996 Eastercon, Evolution, failed to secure a contract with the Metropole Hotel in Brighton, because the hotel's management still

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enough to see when they have a bad deal in life, and they can be suicidal as a result.

SFC: The heroine of the series, Colene, finds redemption, if you will, through a process of self-appreciation. Was creating this kind of character difficult for you?

ANTHONY: No, she was easy, because she is a composite of girls I had heard from. Colene is a pretty good description of a young girl suffering from suicidal depression. I exaggerated certain aspects of her character. I made her brighter and prettier than probably the real girls are. Yet Colene is the essence of these girls. They are bright fourteen-year-olds with very sensitive feelings and big dreams, who realize they're not going to see any of those dreams realized.

SFC: Very often, the child characters of your books are escaping from some degree of unpleasant experience at home. They are also unusually smart and self-reliant. After reading your autobiography, *Bio of an Ogre*, it occurred to me they seemed very much like you when you were a child...

ANTHONY: My parents didn't understand children and they figured that we were just smaller adults and that we should work, that we should pay our way and not be a drag on the family. As a result, my sister and I never had a real childhood.

SFC: I believe the old saying, 'Children should be children,' has some credibility. Do you feel being raised under those circumstances made the process of growing into adulthood more difficult for you?

ANTHONY: Somewhat, yes. As a teenager and as an adult I found myself having to catch up on things such as playing with trains and so on because I never had them as a child. I think raising a child that way can be very stifling. I finally said to my mother, 'If you can't be young when you're young, when can you be?' Of course, she had no answer.

SFC: Fantasy fiction is unique in that it provides perhaps the most liberal environment for the imagination. Given that, would you say the beneficial effects of fantasy can be measured within society as a whole?

ANTHONY: That's a question someone could write an entire book about, but I'll try and wrestle it down to a shorter answer. Many people feel that fantasy is irrelevant, that rather than reading it you should be getting on with the real things in life. I feel that fantasy is not only relevant, but that man is what he is because of it.

SFC: Then you feel the effects of fantasy on society go back far beyond the modern literary form?

ANTHONY: Absolutely! I'm not just referring to the last thirty or forty years. I'm thinking of the last 50,000 years! Man is unique in that he possesses a creative imagination, which is something you just don't see in any other animal. He can reflect, he can ponder his existence, he can think, 'How would it have been?' No other animal on Earth cares what could have been—they're satisfied with the way things are at the moment. Because man possesses this ability he was able to achieve power over the Earth. His power lay in the fact that he could conceive things as they were not, and if he wished he could also change them to become closer to his image. This is the real fantasy, this ability to think of what has not happened, what is not true, and what has never been, and then make it so.

SFC: During the early part of your career, you wrote mostly science fiction. What prompted you to make the transition from SF to fantasy?

ANTHONY: At the time I was writing SF with Ballantine Books, but they were sending me incorrect royalty statements with figures that were blatantly wrong. I wrote to them and demanded

that they adjust their records and pay what I was owed. Their response was to blacklist me for several years. During this period I was unable to publish anything with Ballantine and moved my SF to Avon. After a number of years, the administration at Ballantine changed, and I decided I wanted to do a book with them. Unfortunately, I was legally unable to act, because my SF was tied up at Avon. So I decided to try fantasy. Up to that time I hadn't written much fantasy, and I didn't even know if it would do well. Fortunately, I had known Lester del Rey, who was the fantasy editor at Ballantine, for a number of years. I admired his editorial style and we got along well. So I wrote a novel and submitted it to them, and from that point forward I began to do more and more fantasy.

SFC: Your first attempt at fantasy was *Hasan*, published as a magazine serial. When you wrote your first *Xanth* novel, *A Spell for Chameleon*, did you know it would bloom into a full-grown series?

ANTHONY: Not at all, because the novel was not originally conceived as part of a series. Although Lester del Rey and I both liked the book, neither one of us considered doing another one in the same framework. However, when Lester asked me to write another fantasy for them I realized I wanted to say a great deal more about the land of Xanth. As you can see by the number I have written, I still have a lot to say. At any rate, each successive novel did better than the last, and although I have since switched publishers the books continue to sell well. I've switched publishers again, this time to Tor. I suspect *Xanth* will continue to do well there, as well.

SFC: When you decided to write *A Spell for Chameleon*, was making humor an integral part of the story a conscious act on your part, or did this element of *Xanth* develop on its own?

ANTHONY: Well, I honestly didn't choose humor to begin with. Initially, *A Spell for Chameleon* was not very humorous. It was in fact a fairly serious situation. Everyone had magic with the exception of this one character, who didn't have any. He was going to be banished from his home, a fate worse than death. It was really quite serious. The humor gradually came into it, mostly because I found I couldn't take fantasy seriously. My experience has been that I will write about God, Satan and religion in much the same way. I don't take them seriously, because they're supernatural. I find the humor simply builds up. My science fiction, however, can get extremely serious. Because I've had more experience, I can now do serious fantasy without a problem. But initially *Xanth* simply lent itself to humor.

SFC: In addition to your fantasy and SF, you have also written horror. *Shade of the Tree* and *Firefly* are two examples that come to mind. Both novels explore the darker side of human nature. Would you say this kind of underlying theme is a necessary element of horror fiction?

ANTHONY: Not necessarily. While it is true that *Shade of the Tree* was my attempt at the horror genre, it didn't quite work that way after it went to the publisher and wound up being marketed as science fiction. You can have a legitimate horror novel where human nature has nothing whatsoever to do with the story. The central character can be a perfectly good person but be thrown into a horrible situation. After all, this is the genre where a monster really can come to life and pursue someone. So it doesn't have to be dark. Now, ideally it is. Some of the horror I've had in mind to write has nothing to do with monsters but everything to do with the dark side of human nature. That's the problem with the horror genre. The publishers don't necessarily think of fiction dealing with that as horror. *Firefly*

is a good example of this. The novel does have a monster in it, but it deals primarily with human nature. One of the editors who rejected the book said the monster was hardly needed. Which was absolutely correct, because the monster was not the main point.

SFC: Censorship is a recurring problem throughout the publishing industry. Has your status as a *New York Times* best-selling author eliminated some of the censorship you might have encountered otherwise?

ANTHONY: Very little. In the case of *Firefly*, the book was being shipped to the bookstores but they would not put it on the shelf. I walked into one store and verified that it was there, but they kept it under the counter—their reason being they didn't wish to get into trouble with the community. Because of that kind of treatment the book was rendered into a non-seller. People didn't even know it was in the store. They had to ask for it, but they weren't told it was there. Predictably, the books didn't sell. Which is an indication the censors are not backing off, they're just getting smarter. Instead of just banning the book in Boston, for example, and making it a bestseller, they hide the book from the public instead. This form of censorship ruins any chance the book will effectively reach the readers. The publisher had great expectations for *Firefly*, but after heavy returns it became a loss.

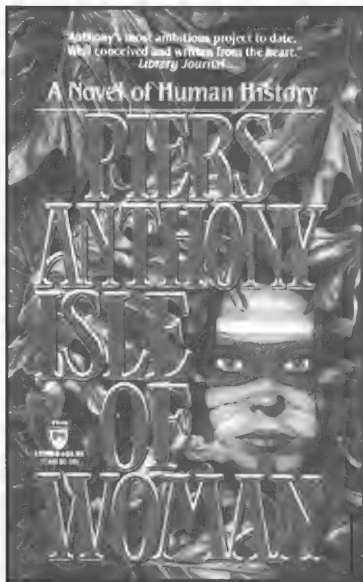
SFC: Do you encounter this level of censorship often?

ANTHONY: Oh, yes. Here's another example. A library in Pennsylvania purchased a copy of *Firefly* and assigned one person to read it. This person showed a single scene to the librarian and she freaked out and refused to put it on the shelf. She wrote a frustrated letter to the publisher, complaining that she had been unable to get a refund on the book. The publisher forwarded the letter to me and I sent her a check for \$25 with a letter saying to send the book to me if she didn't want it. In my letter I expressed regret that she would judge a novel on one scene without knowing how it relates to entire story. As it stands, I now have the copy back and no one else can read it. All because one librarian wouldn't allow anyone else to read something she didn't like.

SFC: In the afterword to *On A Pale Horse*, you said death was "a subject with which I am morbidly fascinated." You referenced several deaths you witnessed early in your life. Could you elaborate a little as to how this led to the creation of the *Incarnations of Immortality* series?

ANTHONY: Because I'm a depressive personality I've thought a great deal about death. First of all, I believe depression is an organic problem, not a psychological one. I'm a Type II Diabetic and because my cells are starved for blood sugar I'm constantly tired. I think if you're tired you won't feel as good as when you're not tired. Since I'm always tired, I'm frequently depressed. This is not how the medical professionals explained it to me, but then the medical profession labeled me as a mental case until they gave me a 5-hour blood sugar test and diagnosed me with Diabetes. Like anyone else I've had episodes in my life which led to emotional depression. Everyone has. In my case, it was when my 15-year-old cousin contracted cancer and died. By the time I managed to work through it, I had become a vegetarian. I couldn't stand to kill things to eat. I still feel guilty because I have to kill plants for food. In the case of the *Incarnation* series, I believe making death a main character was a very logical extension of my trauma. I don't like it. I would rather be happy. But as long as I'm the way I am, I might as well turn it into something worthwhile. It's commercial, and I can make money on it. More

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importantly, I can help some people. I don't believe in the supernatural, I don't believe in life after death. Many of my readers do, and they really appreciate the *Incarnation* series because they say it gives them hope when they die, that it won't be the end.

SFC: A few years back, you and I spoke about a series you were preparing called *Geocide*. This series became *Geodyssey*, which began last year with *Isle of Women*. Why the significant name change?

ANTHONY: It occurred me that *Geocide* would be killing the Earth and I knew no one would want to read about that. It would have dried up the market right away. So it became *Geodyssey*, which is exploring the Earth. It still has much the same message, which is if we don't change our ways in a hurry, we are due for extinction.

SFC: Beyond the name change, have you made any other significant changes to the series?

ANTHONY: I would say each volume has a more positive end than I originally intended. This structure is consistent throughout the series. In each volume I find some way for mankind to be saved, albeit greatly reduced in number.

SFC: Why the shift in emphasis? Was it purely a marketing problem that prompted the change?

ANTHONY: It does have more to do with marketing than with my actual outlook on the situation. In real life, the facts are very simple. We are doubling our population across the globe every thirty years or so. It's already straining to the breaking point. The last rain forests and the ozone layer are being destroyed and when they're gone our own environment will plummet. We're going to discover we have starvation in America, not just in India or Africa. At that point it will be too late. In the next thirty years or so, it's all going to crash, and it will be very ugly when it does.

SFC: Have you completed any more volumes

in the *Geodyssey* series as yet?

ANTHONY: I've completed the sequel, *Shame of Man*. The one I'm working on now is called *How of Earth*. I don't have any titles beyond that, but there is plenty of material. After all, the books deal with the history of man, all around the globe. This is not a subject that will be exhausted in my lifetime.

SFC: Would you say *Geodyssey* is your most ambitious project to date?

ANTHONY: Yes. *Geodyssey* will probably be the major series of my career. I plan to examine the last several million years or more of human history and extend shortly into the future. I don't extrapolate far because I don't share everyone else's optimism. As I said before, I want to help stop this decline, because it won't be you or I who will suffer, but our sons, our daughters and our grandchildren. The only thing I can do is to act through my writing, to try to warn people. I hope the *Geodyssey* series will be so persuasive, anyone who reads them will say, "Yes, I've got to do something about this!" If I can make a little bit of a difference in the world, then maybe I can help to save it. That will please me more than anything else I can do during my lifetime.

POHLEMIC: Tender Loving Cons by Frederik Pohl

In spite of the fact that Andy has labeled the column "Pohlemic" I don't spend all my time looking for follies to denounce. Now and then I feel impelled to say a few nice things about somebody, or several somebodies. So, fair warning: if you are looking for fireworks you won't find any here, because this is one of those times.

The particular people I wish to commend at this point in time are the much-abused con committees. One of the things writers like to piss and moan about, in the privacy of the SFWA suite late at night when the drinks are running out, is the chronicle of dirty deeds practiced on them by one con or another.

Happens I've been fairly lucky that I've never quite had the Larry Niven experience, which is to say flying to a city where I've been invited to GoH a con and discovering only after I got there that the con committee had decided not to bother, but had not got around to telling the poor GoH about it in time to save the trip. (I did come real close once, in Southern California a few years ago. Gay Haldeman saved me. Joe had been invited to the same con; when time passed and communications from the con committee suddenly dried up he got suspicious. So Gay got on the phone, and when she found out it had been called off without warning she acted like the wonderfully kind person she is and called me to spread the word.)

Most of my own bad con scenes have involved nothing worse than some designated driver failing to show up where he or she was supposed to, especially at airports, or being subjected to some really gruesome meals. (Especially at college-based cons. The rule is, never let college students pick a restaurant for you. It will be found that prolonged exposure to campus food has completely eroded away the taste buds.)

But all that is only the seamy side of the story, anyway. It isn't always like that. There are plenty of con staffers who really knock themselves out to provide Tender Loving Care for their guests. I've been lucky enough to have had a fair share of these sterling characters, and I think it's about time I paid tribute to a few of them.

For starters, I'd like to nominate for tops in ops the two I-Cons, east and midwest. The Iowa one won my heart when I was GoH there a few years ago by drawing little pictures of the beasts from my novel, *Narabedda*, to ornament the name badges. Then they reinforced it by producing an instant doctor when my dear wife wound up with a near concussion and a black eye in the middle of the night. (Never mind how she got the black eye. It was a perfectly innocent occurrence, but you wouldn't believe it, anyway. But, honest, it wasn't me.)

The Long Island I-Con did even more. Long before I got there they quizzed me about any special interests I might have in that part of the world. When I mentioned that I thought I had a long-lost cousin living somewhere in the neighborhood they tracked her down and produced her for me; when I added that I had long had an itch to visit the Brookhaven National Laboratories, just down the pike from Stony Brook, they laid on a guided behind-the-scenes tour.

That sort of thing is deeply appreciated. I do really like the chance to see something more of the places I visit than the hotel room and the coffee shop—especially when there happens to be something in the vicinity that's actually worth seeing—and so I have a particular fondness for the cons that have indulged that in me. This, among many reasons, is why I'm enamored of Louisville fandom. When I was GoH at their NASPIC in 1979 they organized an excursion to Mammoth Cave for me; I'm a cave fancier anyway, and that happened to be the only time I ever visited that spectacular specimen of the breed. The fact that half a dozen fans came along for company only made it that much nicer. In the same way, years ago at a con in Pueblo, Colorado, Margaret Senator arranged for a behind-the-scenes look at the nearby Transportation Test Center, where all sorts of high-tech rail vehicles were being developed; Japanese fans got us into a Toyota factory in Osaka (and even provided a free sample Toyota for each of us to take home—well, a six-inch desktop model of a Toyota, anyway); when SFRA met in Southern California, Pete Lowrentz organized a visit to a local aerospace factory where we could see actual spacecraft being assembled.

All that counts as superior guest-coddling. Not to be despised, either, is the provision of simple creature comforts. At Texas A&M the Aggie fans put a little refrigerator in my room and stocked it with fruit, beverages and sandwich materials to deal with the late-night munchies; the Toronto fans made a point of finding out what we'd like to find in the green room, and put it there; so have cons in a dozen other towns.

See, I don't really require a lot of tender, loving care. It's nice to have a suite instead of a single room, but what's important is that the room I do have be far enough away from parties to offer some hope of sleeping at night. I appreciate being seated in the first-class section of the airplane when that happens, but I'll gladly forego that minor luxury in exchange for being booked only on a non-stop flight (every night of my life I get down on my knees and pray that I may never have to change planes in Denver again as long as I live), and for being met at the airport in a specific place by a specific person, both set forth for me beforehand, who can manage to be on time. (And, preferably, a person who not only is a non-terrifying driver but actually knows his or her way around the city.)

It's also nice to have some interesting things on the program to attend. Boskone is always fine at that (though maybe a little lacking in some of the other amenities); my own special fondness for program items is for scientists blue-skying their current research, and the Boskone people are particu-


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larly skilled at exploiting their natural local resources, which include Harvard, MIT, Route 128 and the Smithsonian Astrophysical Laboratory.

Still, I don't worry much about deficiencies of programming, though that ranks high among the mutterings of complaint I have heard at many cons. Really, the formal programming doesn't actually matter a whole lot. SF con committees are blessed with the best trained audiences in the western world; out of long experience we attendees all know exactly what to do at a con, even when the con committee doesn't.

Anyway, who among us really goes to cons for the programming? Gordie Dickson put his finger on the reasons for con attending better than anyone else I know. When he was a young boy, Gordie said, he dreamed of growing up and becoming a member of some sort of Explorers' Club, where he would come back after a season of collecting butterflies in the Amazon, and meet and talk to people who were just back from digging Mycenaean ruins or drilling cores in the Greenland ice cap... and then himself go forth again, refreshed and invigorated, to search for snails in the Sonoran desert. And that, Gordie said, was what he found at cons: interesting people and free-wheeling talk. It's the people, not the programming, that we go to cons for; and the hardworking staffers who put them on deserve more thanks than contumely. —Frederik Pohl

DON D'AMMASSA'S CRITICAL MASS

Reviews by Don D'Amassa

WIZARD'S FIRST RULE by Terry Good-kind, Orion Millennium, 7/94, \$15.99 /\$7.99, ISBN 1-85798-230-4/231-2; Tor, 9/94, \$23.95, ISBN 0-152-87505-5

Epic fantasy novels have enjoyed continuing popularity ever since the softcover editions of Tolkien revealed a hungry marketing waiting to be fed. Although that appetite has since been dulled, the success of big books by Tad Williams, Robert Jordan, and others demonstrates that there is a core of readers out there who eagerly await the next new volume too heavy to read comfortably unless you prop it open in your lap.

This first novel may be the latest to propel its author to prominence. It has all the essential elements, a likable if somewhat naive hero, a beautiful and mysterious woman, a thoroughly wicked villain intent upon conquering the world, a wise old wizard whose powers are fading, and a host of minor villains and heroes, monsters and magic, exotic settings and odd cultures.

The protagonist more or less rescues Kahlan, a Concessor, from four assassins. In her company he learns that his old friend Zedd is actually the wizard who defeated a legendary villain, and that he himself is the Seeker, a prophesied hero who will take in hand the magic sword that is the key to defeating Darken Rahl, an evil tyrant. Rahl has acquired two of three magical boxes, and if he gets possession of the third as well, there's no power in the world that will be able to stop him. The third box, as it happens, is stolen from a rival king by a young girl who flees into the wilderness.

There are some rough spots in the book. Rahl is so villainous at times that he seems almost a self parody, and he's on stage so often that the sense of menace is diluted. There are a few places where the story's pace falters, and sometimes the characters seem a bit stiff. On the other hand, there are other elements that work quite well. The

fugitive girl is an interesting and convincing character, some of the action sequences are suspenseful and well conceived, and the subsidiary monsters and such are quite original, including a nicely nasty witch, and flying monsters who drive their prey mad by carrying parasitic flies around with them.

Most effective of all, the story may be the familiar one of a quest against evil, but it's familiar because it has such broad appeal. Readers who expect and delight in the adventures of a small band of heroes faced with a powerful and malevolent enemy, triumphing after many adventures and adversities, are going to find Good-kind delivers a rousing, original, and rewarding story.

BURIAL by Graham Masterton, Tor, 5/94, \$22.95, ISBN 0-312-85681-4

Graham Masterton's horror debut was *Manitou*, the story of an Indian shaman who has the power to reincarnate himself in the present. Misquamacus returned in a sequel, still intent upon wiping the white man from all of North America. Now he's back for a third visit, and this time he has the power to carry through on his threat.

The incidents are isolated at first, a handful of bodies in an abandoned garage, an apartment in New York where all the furniture adheres to a single wall and cannot be moved. But the scale, frequency, and ferocity of these supernatural intrusions increases dramatically because this time Misquamacus has made a deal with an ancient Indian deity, a creature who is sometimes known as Cthulhu, and now the cities of modern America are vulnerable to a power which can sweep entire buildings from the face of the earth, and raise storms that can blow the land clean of all natural objects.

Masterton has great skill at evoking a sense of impending danger and this fairly long novel seems much shorter because of its steadily building pressure. This is supernatural horror on a grand scale, but without losing sight of the believable characters that are necessary if we are to believe the incredible events which they are experiencing.

ST: DSN: STOWAWAYS by Brad Strickland, Pocket, 4/94, \$3.99, ISBN 0-671-88000-4

THE LAST VAMPIRE by Christopher Pike, Archway, 5/94, \$3.99, ISBN 0-671-87264-8

This might seem an odd pairing, but these two books illustrate two of the major thrusts of fantastic literature for young adults. Strickland's is the second in a series of adventures of the two kids from the *Deep Space Nine* series. SF adventure has always been popular with young males, and the *Star Trek* universe has helped attract the opposite sex as well. This short adventure is set on Bajor, with the youngsters inadvertently witnessing a kidnapping, and finding themselves in the role of rescuers. Slight, but entertaining.

Christopher Pike is one of the most successful of a group of authors who have taken advantage of another approach, supernatural horror. This time his protagonist is a 5000 year old vampire who poses as a teenager in order to extract information from a young boy who may have knowledge of the mysterious figure who has been stalking her of late. It's an odd tale, and despite the plot summary just given, it's SF as well as horror. Pike is extremely popular, and his plots are generally good, though I sometimes have trouble with his dialogue. This, incidentally, is the opening volume of a series.

MOJAVE WELLS by L. Dean James, Avon-Nova, 6/94, \$4.99, ISBN 0-380-77324-4

Here's a plot right out of a low budget SF

movie, fast paced and closely focused. A graduate student is exposed to an alien device which causes his body to undergo a series of transformations, changing him into a replica of the species which left them on Earth some indeterminate time in the past. He's hiding from the authorities, but even those protecting him have the best of intentions, they may be harboring the most dangerous being ever to appear on Earth. Although the story is well written and engrossing, it suffers from the same gaps of logic common in films with similar plots. I can stretch a point and accept that "genetic" manipulation can cause a body to reshape itself in visible increments, but I have a hard time believing that it would also provide explicit memory of the language and customs of the alien species, to say nothing of specific

DEMON MOON by Jack Williamson, Tor, 5/94, \$22.95, ISBN 0-312-85718-7

Jack Williamson's career in SF is a long and honored one, and this new novel is evidence that there it hasn't gone into decline even now. Williamson creates a world that is a blend of science and fantasy, a civilization that uses advanced technology but which is still periodically menaced by werewolves, dragons, and sorcerers who reside in their mountain fastnesses and plot against the human race. The protagonist is the son of a hero who lost his place in society after being bitten by a werewolf, though he did not himself succumb to the disease. With two allies, the younger man sets out to save the world once again, this time from a more organized group of adversaries.

Lots of colorful situations, a fascinating new world, and genuinely good storytelling make this one of the best of Williamson's recent novels.

BEYOND THE VEIL OF STARS by Robert Reed, Tor, 6/94, \$21.95, ISBN 0-312-85730-6

Cornell grew up under very strange circumstances. His father was a professional UFO hunter, convinced that aliens were observing us on a regular basis. But then one day a remarkable thing happens; the universe is turned inside out and the view from Earth is entirely different, apparently as the result of intervention by a non-human intelligence. As an adult, Cornell is enlisted into a supersecret government agency which sends agents on mental trips to other universes by placing their minds in the bodies of aliens, including a gestalt species that exists in multiple bodies. But Cornell discovers something else as well, a sinister plot within the human race itself. Reed plays with big concepts in this book, and much of his extrapolation is fascinating, though occasionally confusing.

JOURNEYMAN WIZARD by Mary Frances Zambreno, Harcourt Brace, 1994, \$16.95, ISBN 0-15-200022-4

This is the second adventure of Jermyn Graves, a young boy with magical abilities and a skunk for a familiar. At long last he has gained an apprenticeship to an elderly spellcaster, but his new home is a place of contradictions. Although some welcome him, others resent his presence, fearing that the training will be too great a drain on the spellcaster's resources. Jermyn hasn't mastered his abilities either and uses them unwisely from time to time. When his teacher is found dead, it appears that Jermyn was inadvertently responsible, but later he suspects otherwise, that she was the victim of a clever but quite malicious attack by someone else, someone who bears Jermyn no good will either.

This is a quiet but cleverly done fantasy-mystery, supposedly for younger readers, although adults will be depriving themselves of a good book if they avoid it for that reason.

END OF AN ERA by Robert J. Sawyer, Ace, 11/94, \$4.99, ISBN 0-441-000147-9

Brandon Thackeray has always been fascinated by dinosaurs, so when he's offered a chance to go on the first time travel expedition to the dawn of time, he's overjoyed, determined to discover what was responsible for the disappearance of those creatures from the Earth.

What he and his companion discover is more surprising than anything they expected. For one thing, the gravity of Earth is approximately half what they were expecting. For another, Martian viruses have colonized earth, intelligent creatures which invade the bodies of other creatures and use them to build artifacts and wage war.

Sawyer has captured many of the best aspects of SF adventure here, wondrous events, weird aliens, a scientific puzzle to be solved, and a likable protagonist to conduct us on the tour. There's a neat solution as well, which I won't spoil by revealing here.

MARS PLUS by Frederik Pohl & Thomas T. Thomas, Baen, 6/94, \$20, ISBN 0-671-87605-8

As an interim step to the terraforming of Mars, the human race has Martianized some of its own, created people who have been surgically altered and augmented with technology so that they can live on the surface of that dead world. Old squabbles and power struggles aren't any less serious for their distance from the home world, and nationalist and other special interest groups are maneuvering for control of the resources of Mars. A young woman arrives, ostensibly on a pleasure trip, actually to acquire intelligence for her family's business. A cyborged man struggles to discover whether his humanity has been altered by the physical changes to his body. This fast paced sequel to Pohl's *Man Plus* is thoroughly engaging, helped along by witty dialogue and a handful of intriguing (no pun intended) characters.

CONQUEROR'S PRIDE by Timothy Zahn, Bantam, 9/94, \$5.99, ISBN 0-553-56892-2

Timothy Zahn is one of the field's best writers of space adventure, and his latest is a topnotch tale of interplanetary war, intrigue, and adventure. The Conquerors are an enigmatic alien species who use frightening weapons to destroy a human force in a matter of minutes. The human empire is already at uneasy peace, internal political bickering exacerbated by a handful of restless alien races who have been militarily suppressed by Terrans. Only one man survives the initial attack, and he is taken prisoner. His family is wealthy and has connections that allow them to set up an illegal rescue mission while all around them the Commonwealth is preparing for war against a terrifyingly effective foe.

Absolutely compulsive reading, the novel mixes standard adventure and intrigue with the genuinely puzzling mystery of the Conquerors' nature. One caveat, however. The advance copy bore no warning that the novel is not complete in itself and I was miffed to finish the book with so many mysteries unresolved.

CANNON'S ORB by L. Warren Douglas, Del Rey, 7/94, \$4.99, ISBN 0-345-38863-1

The Orb of the title is a planet which is beset by two major problems. First, a major dropoff in interstellar commerce has left the planet short of supplies, and second, a pirate fleet is besieging the planet, and working with collaborators to steal women and other materials. Ben Cannon, son of the highest official on the Orb, is away on an alien world, trying to learn to live in a society whose primary communications method is the sense of smell. And the aliens have another effect

on humanity; their conversation touches off periodic bouts of unbridled lust. There's an interesting political struggle here and some tantalizing ideas, although I find the conclusion that humankind would be much more civilized if we had a regular sexual cycle disingenuous.

SOLIS by A. A. Attanasio, HarperCollins, 1994, \$23, ISBN 0-06-017787-X

A few centuries from now it is possible but not legal to use a human mind as the computer to operate a spaceship. One company gets around the rule by recovering the brain of a man long frozen; since he's not legally alive, they're technically not violating the law. But a woman and her artificial android companion kidnap/rescue Charles Outis' brain, and the battle to determine his destiny is the basis for the remainder of the novel. This is Attanasio's most accessible novel, but it's still filled with wild flights of imagination, bizarre extrapolations of humanity's future, and some remarkably good writing.

SHADOW OF A DARK QUEEN by Raymond E. Feist, Morrow, 1994, \$22, ISBN 0-688-12408-9

Raymond Feist kicks off a new series set in the universe of the Riftwar, this time the Serpent war. The last remnants of a civilization have fled their world, theoretically to a haven but actually into an elaborate trap. Eric is an apprenticed smith, but also the illegitimate son of a minor noble. When his father dies, Eric is driven to battle and eventually kill his brother, the legitimate heir. Fleeing into exile with his friend Roo, Eric is captured and shanghaied into an elite secret force that journeys to a far island where a race of serpent creatures has inaugurated a war which will ultimately destroy all life on this world as well.

Feist has a genuine gift for portraying warfare and political intrigue in a fantasy world, but he also has a strong talent for characterization. I finished the book impatient to find out what happens next, and that doesn't happen nearly as often as it should lately.

THE PASSAGE OF THE LIGHT by Barry N. Malzberg, NESFA Press, 6/94, \$14, ISBN 0-915368-59-5

This is a collection of the recursive fiction of Malzberg, that is, fiction that includes as part of its subject matter SF itself. It includes the complete short novels "Gather in the Hall of Planets" and "Dwellers of the Deep," and the complete novel *Heroviti's World*, along with 10 other stories and short essays by Mike Resnick and Anthony R. Lewis.

Malzberg's acerbic wit and less than complimentary portrayal of SF writer Heroviti made him the focus of considerable animosity when the story first appeared, a controversy which unfortunately diverted attention from what is actually a very fine novel. So get a good grip on your sense of proportion, and loosen the reins on your sense of humor, because this is a very funny collection—but much of the best humor has very sharp teeth.

THE JERICHO ITERATION by Allen Steele, Ace, 11/94, \$11, ISBN 0-441-00097-5

It is about twenty years from now and the US is starting to disintegrate. The Pacific Northwest is threatening to secede, paramilitary groups hold disproportionate power in Washington, and St Louis has been transformed into an armed camp after a devastating earthquake leaves a large portion of the population homeless. The ERA, an armed, militant successor to the Federal Emergency Management Agency, is using armed troops to abrogate the rights of the citizenry. An

unhappy reporter for an alternative newspaper stumbles into an even greater danger, a secret plot to seize control of the government through misuse of a new weapons system, and the shadowy forces behind the plot are determined to neutralize him before he can let the truth be known.

There is lots of action and reasonable suspense, but I was generally disappointed by Steele's latest. As paranoid as I often am about the fragility of civil liberties in this country, I found Steele's version too fragmentary and clichéd to convince me it was a real, alternative future.

SPECTERS OF THE DAWN by S. Andrew Swann, DAW, 8/94, \$4.50, ISBN 0-88677-613-9

This is the third of Swann's series set in a near future where various animals have been genetically manipulated into more or less human form, are known as moreys, and exist as a sort of second class citizen in an increasingly violent USA. Let's admit at the outset that the moreys are indistinguishable from humans except in purely physical terms, and the novel could have been written without them with only minor alterations.

That said, the story is a hoot. Angel is an over-sized rabbit whose brief affair with a fox ends tragically with his murder. The authorities are content to blame it on a gang of skinheads and forget the issue, even though there's no real evidence to that effect, and considerable evidence to the contrary. Angel suddenly finds herself swept up in overlapping conspiracies, buffeted by pressure groups supporting or opposing morey rights, and even learns that her former lover may have simply been using her for his own purposes. An engaging, entertaining thriller with an exotic cast of characters in an unfortunately all too plausible repressive future.

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WRITERS—ACCEPTING submissions for *Pulp Fiction*. Magazine specializing in pulp SF, horror and crime. SASE for Guidelines, \$5 for sample, to Clancy O'Hara, 2023 Hermosa Ave., Hermosa Beach CA 90254. [10/94]

OCEAN GYPSY—A magazine for mermaid collectors and fantasy lovers. Includes poetry, artwork, stories, collectibles for sale, etc. Current issue, \$3. Yearly subscription, \$16 (6 issues). Ocean Gypsy, P.O. Box 828, Nyack NY 10960. [3/94]

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SHEILA LAKE and the Universal Explorers, (ISBN 0-9627771-6-1), SF with color jacket. Join Sheila Lake of Earth and the Universal Explorers as they jump into a dangerous cosmic conspiracy devised by evil and seductive Mishy Tess-Taaken. Enjoyable for women and men. Order at bookstores or SASE for info: Hologlobe Press, Box 5455, Dearborn MI 48128-5455. [2/95]

MASKS & PROPS: Famous name brands. Big 25%-60% discounts! 1994 catalog on VHS only \$6. Visa/MC call (908) 563-1832, or send check or m/o to: Drake Enterprises, Dept. SF, P.O. Box 122, Middlesex NJ 08846-0122. [9/94]

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CHAOS CAFE BookShop: Write for catalogs of horror / SF / fantasy. 873 Tuscarora Road, Niagara Falls NY 14304 or call 716-298-1837 and leave a message. [3/95]

WRIGLEY-CROSS Books: Science fiction, fantasy, mystery, horror. New, used, first editions, small press, British imports. Free catalogs. 8001A S.E. Powell Blvd., Portland OR 97206. (503) 775-4943. [11/94]

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FANZINE REVIEWS: Send long self-addressed stamped envelope for sample copy of *Trash Barrel*. Donald Franson, 6543 Babcock Avenue, North Hollywood CA 91606-2308. Mention SF Chronicle. [12/94]

SFC BACK issues: While supplies last, you can order any issues of SFC that you may have missed. The price is \$2.75 each up to 10 issues, \$2.50 each for more than 10 issues. Payment must accompany order. Publication began with 107/9; 8/82, 3/83, 4/93 are Out of Print. Discussions

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JAMES TIPTREE Jr. *The Fiction of James Tiptree Jr.*, an analysis of Tiptree by Gardner Dozois, is a 10,000 word essay in chapbook form, with bibliography, and a wraparound cover by Judith Weiss. The critics judged it "valuable" — *SFRA Newsletter*; "Excellent" — *Asimov's SF*; "A must-have" — *Un-Earth*. Only \$3.50 (includes p&h) from SF Chronicle, Box 022730, Brooklyn NY 11202-0056.

MARION ZIMMER BRADLEY, Norman Spinrad, Alfred Bester: *Experiment Perilous: Three Essays on SF* includes MZB's "Experiment Perilous: The Art & Science of Anguish in SF", "Spinrad's 'The Bug Jack Barron Papers' and Bester's 'Writing & The Demolished Man'". \$3.50 (includes p&h) chapbook from SF Chronicle, Box 022730, Brooklyn NY 11202-0056, usa.

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SINGLES NETWORK. Single science/nature enthusiasts are meeting through a nationwide network. For information, contact: Science Connection, PO Box 188, Youngstown NY 14174; 1-800-667-5179; e-mail: 71554.2160@compuserve.com. [10/94]

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CONVENTIONS

Convention listings appear each month at no cost, subject to space limitations and SFC's standard format. Guest of Honor is abbreviated GoH. Comics, gaming or media conventions aren't usually included. Mail con flyers to: *SF Chronicle*, Box 022730, Brooklyn NY 11202-0056, USA, or E-mail the details to A.Porter2@genie.geis.com.

Sep. 23-25. KALEIDOSCOPE 94. Holiday Inn, Lynchburg VA. GoH: John DeChancie. Artist GoH: Mark Poole. Gaming GoH: Charles Ryan. Fee: \$20 at the door. Write: L5FA, 300 Harrison St, Lynchburg VA 24504.

Sep. 24. NY COLLECTABLE PAPERBACK EXPO '96. Park Inn Hotel, New York NY. GoH: Ron Goulart, F. Paul Wilson, others. Fee: \$5 at the door. Write: Paperback Parade, Box 209, Brooklyn NY 11228, (718) 646-6126 after 6pm, or (516) 472-3504.

Sep. 30-Oct. 2. ARCANIA (Formerly Minn-Con). Holiday Inn Bandana Square, St. Paul MN. GoH: Melanie Tem, Steve Rasnic Tem. Fee: \$40. Write: John Brower, 3136 Park Ave. So., Minneapolis MN 55405-1525.

Sep. 30-Oct. 2. WOLF-CON IV. Mississippi State Univ Student Union, Starkville MS. GoH: R.A. Salvatore, Larry Elmore, others. Fee: \$25. Write: Wolf-Con, Box 5342, MSU MS 39762.

Sep. 30-Oct. 2. BRITISH FANTASY CON XIX. Midland Hotel, Birmingham, UK. GoH: Katherine Kurtz, Brian Lumley. MC: Graham Joyce. Fee: £25/\$40 for British Fantasy Society members, £30/\$45 for all others, £15/\$25 supporting. Write (SASE to): FantasyCon XIX, 137 Perry Road, Hall Green, Birmingham B28 0TG.

Sep. 30-Oct. 2. FIRST CONTACT. Grand Milwaukee Hotel, Milwaukee WI. GoH: Eleanor Arnsen. Dead GoH: Murray Leinster. Artist GoH: Susan Van Camp. Doer GoH: Dennis Chamberlain. Fan GoH: Les Schneider. Fee: \$25 at the door. Write: MSFCI, Box 92726, Milwaukee WI 53202, welch@warp.msoc.edu.

Oct. 1-2. OCTOCON 94. 5th Irish National SF

Conv. Royal Marine Hotel, Dun Laoghaire, Co. Dublin, Ireland. GoH: Robert Holdstock. Write: Octicon 94, 20 Newgrove Ave, Sandymount, Dublin 4, Ireland, (+353 1) 4506742.

Oct. 7-9. ARMADILLOCON 16. Red Lion Hotel, Austin TX. GoH: Elizabeth Moon. Artist GoH: David Cherry. Editor GoH: Gordon Van Gelder. Fan GoH: Gregory Benford. Special Guest: Guy Gavriel Kay. TM: Bradley Denton. Fee: \$25 to 9/26. Write: ArmadilloCon, Box 9612, Austin TX 78766, (512) 339-0673, 453-7446, fax 453-7447.

Oct. 7-9. CONCLAVE 19. Ramada Inn, Southfield MI. GoH: Lloyd Biggle Jr., Dean McLaughlin, Ted Reynolds. Fan GoH: Nick Polotta. Artist GoH: Kelly & Laura Freas. Science GoH: Todd Johnson. Music GoH: Marty Burke. Fee: \$25. Write: ConClave Inc, Box 2915, Ann Arbor MI 48106.

Oct. 7-9. CONTEXT 7. Holiday Inn Columbus West, Columbus OH. Author GoH: Allen Steele. Editor GoH: Stanley Schmidt. Fee: \$35. Write: Context 7, Box 3391, Columbus OH 43216, (614) 868-8366, Egress@magnus.acs.ohio-state.edu.

Oct. 14-16. THE UNDISCOVERED COUNTRY. A Conference on the Literatures of the Fantastic. Univ. of Northern Colorado, Greeley CO. Keynote Speaker: Harlan Ellison. Write: Jayne W. Higgins, Conference co-chair, Sigma Tau Delta, English Dept., Univ. of Northern Colorado, Greeley CO 80639.

Oct. 14-16. CONTACT 12. Ramada Inn, Evansville IN. GoH: the Science GoH: Dr. Bill Breuer. Artist GoH: Ray Van Tilburg. Fan GoH: Beth Willinger. Fee: \$22. Write: Contact 12, Box 3894, Evansville IN 47737, (812) 425-2715.

Oct. 14-16. NECRONOMICON 13. Airport Holiday Inn, Tampa FL. GoH: George R.R. Martin, Timothy Zahn. Fee: \$25. Write: Necronomicon 13, Box 2076, Riverview FL 33569, (813) 677-6347.

Oct. 21-23. MILEHICON 26. Lakewood Sheraton, Denver CO. GoH: Ellen Datlow. Artist GoH: Ruth Thompson. Fan GoH: George Laskowski. TM: Larry Niven. Fee: \$22 to 10/1, \$25 at the door. Write: MileHicon, Box 101322, Denver CO 80250, (303) 422-0806.

Oct. 21-24. ALBACON 94. Central Hotel, Glasgow, Scotland UK. Write: Michelle Drayton, 10 Atlas Rd, Springfield, Glasgow G21 4TE, UK. Oct. 28-30. 1994 WORLD FANTASY CONVENTION. Clarion Hotel, New Orleans, LA. GoH: George R.R. Martin. TM: Tim Powers, George Alec Effinger. Membership limited to 750. Fee: \$30, attending \$35. Write: 1994 World Fantasy Con, Box 791302, New Orleans LA 70179-1302, (504) 769-3766.

Oct. 29. WHEN WORLDS COLLIDE, Day's Inn, Newton MA. Fee: \$8 to 10/28, \$10 at the door. Write (checks payable to): Boston Star Trek Assoc., Inc., Box 1108, Boston MA 02103-1108.

Nov. 4-6. CONTRADICTION 14. Days Inn Fallsview, Niagara Falls NY. GoH: Mike Resnick. Special Guest: Janet Kagan. Fan GoH: Andy Hopper. Fee: \$21 to 10/1, \$25. Write: Contradiction 14, Box 100 Bridge St, Niagara Falls NY 14305-0100.

Nov. 4-6. NOVACON 24. Royal Angus Thistle Hotel, Birmingham, UK. GoH: Graham Joyce. Fee: £25 to 10/1, £30 at the door. Write: Carol Morton, 14 Park St, Lye Stourbridge W. Midlands DY9 8SS, UK, (038) 482 5386.

Nov. 4-6. CONSTELLATION XIII: MUSICA. Tom Bevil Center, Huntsville AL. GoH: Jeanne and Spider Robinson. Artist GoH: Alan M. Clark. Fan GoH: Sue Thorn. MC: Timothy Zahn. Fee: \$20 to 10/9, then \$25. Write (SASE to): Constellation XIII, Musca, Box 4857, Huntsville AL 35815-4857.

Nov. 5. UNICON 6. Youth Services Center, Irvine CA. Fan GoH: Gene Henderson and Bertina Gagne. Fee: Free admission. Call: Claude Bervin, (714) 724-6090.

Nov. 5-6. ARMADACON VI. Astor Hotel, The Cove, Plymouth UK. GoH: Mary Gentle. Fee: £20 and 3 A5 SAE's. Write: A Glenaele Ave, Mannamed, Plymouth PL1 2PS, UK.

Nov. 11-13. ORYCON 16. Red Lion/Lion/Columbia River, Portland OR. GoH: Tappan King, Beth Meacham. Artist GoH: Real Musgrave. Special Guest: Pat Cadigan. Fee: \$25

until 10/31, \$35 at the door. Write: OryCon, Box 5703, Portland OR 97228, (503) 283-0802, E-mail 74007.3342.

Nov. 11-13. WINDYCON XXI. Hyatt Regency Woodfield, Schaumburg IL. GoH: Sharyn McCrumb. Artist GoH: Janny Wurfs. Fan GoH: Alice Blevy. TM: Barbara Hamby. Fee: \$25 to 10/4, \$35 at the door. Write: WindyCon XXI, Box 184, Palatine IL 60078-0184, (708) 383-6948, fax 788-3281.

Nov. 11-13. TUSCON 21. Best Western Executive Inn, Tucson AZ. GoH: thea. Relaxacon. Fee: \$20 to 9/30, \$25 at the door. Write: Tucson 21, Box 26822, Tucson AZ 85726, (602) 881-3709.

Nov. 18-20. DITTO 7. Hilton, Ann Arbor MI. Convention for fanzine fans. Fee: \$5 supporting, \$20 attending to 10/1, then \$30. Write (checks payable and mail to): Leslie Smith, 1209 Miller Ave., Ann Arbor MI 48103, (313) 747-8759, arabella@msn.com.

Nov. 18-20. PHILCON 94. Adam's Mark Hotel, Philadelphia PA. Principal Speaker: Larry Niven. Guest Artist: Jim Burns. Special Guest: C.J. Cherryh. Filk GoH: Tom Smith. Fee: \$30 to 11/4, then \$35 at the door. Write: Philcon 94, Box 8303, Philadelphia PA 19101, (215) 957-4004. Philcon@netaxs.com, RKakabjan@genie.geis.com.

Nov. 25-27. LOSCON 21. Airport Hilton, Burbank CA. GoH: Lois McMaster Bujold. Artist GoH: Alicia Austin. Editor GoH: Kristine Kathryn Rusch. Fan GoH: Robbie Cantor. Fee: \$30 to 10/15, \$35 at the door. Write: Loscon 21 c/o LASFS, 108 Burbank Blvd, North Hollywood CA 91601.

Nov. 25-27. SILICON 2. Red Lion Inn, San Jose CA. GoH: Judith Tarr. Artist GoH: Art Adams. TM: Melanie Rawn. Fee: thea. Write: c/o A Wrinkle in Time, 19970 Homestead Rd, Cupertino CA 95014, (408) 255-9406, Awit@netcom.com.

Nov. 25-27. CONCAT 6. Radisson Hotel, Knoxville TN. GoH: George Alec Effinger. Artist GoH: Timothy White. Special GoH: Leo A. Frankowski. MC: Wendy Webb. Fee: \$25 to 10/10, \$30 at the door. Write: ConCat 58, 805 College St, Knoxville TN 37921, (615) 522-3470.

Nov. 25-27. CONTEXT 12. Holiday Inn Medical Center, Houston TX. Write (SASE to): Friends of Fandom, Box 541822, Houston TX 77254, (713) 550-1367.

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Jan. 6-8. TRIPCON 13. Palm Beach Airport Hilton, W. Palm Beach FL. GoH: Kristine Kathryn Rusch. Artist GoH: Joel Filk. GoH: thea. Fee: \$24 to 11/30, more at the door. Write (Checks payable to So. Fla. SF Soc.): TripCon 13 c/o SFSFS, Box 70143, Fort Lauderdale FL 33307.

Jan. 13-15. ARISIA 95. Park Plaza Hotel & Towers, Boston MA. GoH: C.J. Cherryh. Artist GoH: Joel Filk. Fan GoH: Walter Kahn. Fee: \$30 to 12/1, \$40 at the door. Write: Arisia Inc., 1 Kendall Sq #322, Cambridge MA 02139, E-mail: arisia-inc@att.net.

Jan. 13-15. CHATTACON XX. Read House Hotel, Chattanooga TN. GoH: Kim Stanley Robinson, Jane Yolen. Artist GoH: Jim Burns. Special GoH: Matthew Costello. Local Artist GoH: Alan Clark. TM: Charles L. Grant. Fan GoH: thea. Fee: \$20 to 11/30, \$25 to 1/1, then \$30. Write: Chattanooga 20, Box 23908, Chattanooga TN 37422-3908, (404) 578-8461.

Jan. 13-15. RUSTYCON 12. Hyatt Regency, Bellevue WA. GoH: Terry Brooks. Fan GoH: T. Bryan Wagner. Fee: \$30 to 1/2, more at the door. Write: RustyCon 12, Box 84291, Seattle WA 98124.

Jan. 27-29. CONFUSION 10101. Holiday Inn Crown Plaza, Romulus MI. GoH: thea. Fee: \$20 to 11/15, \$25 to 1/15, \$30 at the door. Write: Confusion, Box 8284, Ann Arbor MI 48107.

Feb. 10-12. CREMECON. Manchester East Hotel, Milwaukee WI. Author GoH: Elaine Bergstrom, Kris Jensen. Artist GoH: Ishard. Editor GoH: Brian Thomsen. Fan GoH: Jeff Ford. Fee: \$20 to 1/4, \$30 at the door. Write: Cremecon, Box 37986, Milwaukee WI 53237.

Feb. 10-12. POTLATCH 4. Hotel tha, San Francisco Bay Area. Fee: Supporting \$15,

attending 725 to 715/94. Write (checks payable to Potlatch): c/o Spike Parsons, Box 20132, Castro Valley CA 94546.

Feb. 17-19. BOSKONE 32. Sheraton Tara, Framingham MA. GoH: Diana Wynne Jones. Official Artist: Ruth Sanderson. Special Guest: Fred Lerner. Fee: \$32 to 1/15, more at the door. Write: Boskone 32, Box 809, Framingham MA 01701.

Feb. 17-19. KASTSUCON 1. Holiday Inn Exec Center, Virginia Beach VA. Japanimation convention. Fee: \$26 to 12/31, \$30 at the door. Write: Katsu Productions, Box 11582, Blacksburg VA 24062-1582, katsucon@vtserf.cc.vt.edu.

Feb. 24-26. CON-DOR. Town and Country Hotel, San Diego CA. GoH: TBA. Fee: \$25 to 2/10, higher at the door. Write: Con-Dor, Box 15771, San Diego CA 92175, (619) 447-6311.

Feb. 24-26. RADCON IC. Best Western Tower Inn, Richland WA. GoH: M.J. Engh. Artist GoH: Rob Alexander. Fee: \$15 to 1/1, \$18 at the door. Write: Radcon, 2527 W. Kennewick Ave #162, Kennewick WA 99336.

Mar. 2-5. WORLD HORROR CON 5. Sheraton Colony Square, Atlanta GA. GoH: John Farris, R.L. Stine, Neil Gaiman, Alan M. Clark, Alice Cooper. Fee: \$65 to 1/1/30, then \$75. Write: SASE to World Horror Con '95, Box 148, Clarkston GA 30021-0148, EKramer5@gene.geis.com.

Mar. 3-5. ASTRONOMICON 4. Radisson Inn Rochester Plaza, Rochester NY. GoH: David Drake. Artist GoH: Robin Wood. Fan GoH: Lloyd & Yvonne Penney. Fee: \$20 to 12/31, then \$30. Write: The Rochester Fantasy Fans, Box 1701, Rochester NY 14603-1701, (716) 342-4697, Ralston@aol.com.

Mar. 10-12. CONAMAZOO 3. Radisson Hotel, Kalamazoo MI. GoH, Fee: tba. Write: Conamazoo, Box 546, Evanston IL 60204.

Mar. 10-12. BASH '95. Holiday Inn, Taunton MA. Artist GoH: Bob Eggleton, others tba. Write (SASE to): The Boston Star Trek Association, Box 1108, Boston MA 02103-1108.

Mar. 17-19. LUNACON 34. Rye Town Hilton,

Rye Brook NY. Writer GoH: Poul Anderson. Artist GoH: Stephen Hickman. Fan GoH: Mike Glyer. Fee: \$30 to 2/17, \$40 at the door. Write: Lunacon 95, Box 3566, New York NY 10008-3566, Lunacon@lunacon.org.

Mar. 17-19. STELLARCON 19. Holiday Inn Market Square, High Point NC. Write: Stellarcon 19, Box 4, Elliott Univ Ctr, UNC/Greensboro, Greensboro NC 27412.

Mar. 22-26. INTL CONF. FOR FANTASTIC IN THE ARTS. Airport Hilton., Ft. Lauderdale FL. GoH: Joe Haldeman. Guest Author: Pat Cadigan. Guest Scholar: Peter Hunt. Permanent Special Guest: Bran Aldiss. Fee: tba. Write: Conference Chairman Donald Morse, English Dept, Oakland University, Rochester MI 48063.

Mar. 24-26. MIDSOUTHCON 14. Best Western Airport, Memphis TN. GoH: Timothy Zahn. Artist GoH: Alan Gutierrez. Fan GoH: Tim Bolgeo. Fee: \$20 to 10/31, \$25 to 3/1, more at the door. Write: MidSouthCon, Box 22749, Memphis TN 38122, (901) 274-7355.

Mar. 24-26. MILLENNICON -6. Stoufferts Center Plaza Hotel, Dayton OH. GoH: David Brin. Fee: \$20 to 1/1, then \$25, \$30 at the door. Write: MillenniCon -6, Box 636, Dayton OH 45405.

Mar. 31-Apr. 2. CONCEPT 95. Holiday Inn Crown Plaza Metro Centre, Montreal PQ, Canada. GoH: Spider & Jeanne Robinson. Artist GoH: Vincent Di Fate. Fee: \$C20 to 9/30, \$C24 to 3/15, \$C29 at the door. Write: Con-Cept, P.O. Box 405 Stn H, Montreal PQ H3G 2L1, Canada.

Mar. 31-Apr. 2. I-CON XIV. SUNY/Stony Brook, NY. GoH: Frederik Pohl, Nancy Kress. Fee: \$20 to 12/31, \$25 to 2/28, \$28 at the door. Write: I-Con, Box 550, Stony Brook NY 11790, (516) 632-6045, Harold.stein@asb.com.

Mar. 31-Apr. 2. COASTCON XVIII. Holiday Inn Express & Coliseum, Biloxi MS. SF GoH: Steve Perry. Fantasy GoH: Jennifer Roberson. Artist GoH: Mary Hanson-Roberts. TM: Dennis McKiernan. Fee: \$20 to 1/1, \$25 to 3/1, then \$30. Write: Coastcon XVIII, Box 1423, Biloxi MS 39533-1423, (601) 347-0001.

Apr. 6-9. NORWESCON 18. SeaTac Red Lion Inn, Seattle-Tacoma WA. GoH: Robert Silverberg. Artist GoH: James Gurney. Fee: tba. Write: Norwescon c/o NWSFS, Box 24207, Seattle WA 98124, (206) 248-2010, norwescon@wizards.com.

Apr. 13-17. SWANCON '95. Sheraton Hotel, Perth, WA, Australia. GoH: Pat Cadigan. Fee: \$A50. Write: SwanCon, Box 318, Nedlands WA 6009, Australia.

Apr. 14-16. MINICON 30. Hotel, GoH tba. Fee: \$20 to 10/31, \$25 to 2/14, \$55 at the door. Write: Minicon 30, Box 8297 Lake St Stn, Minneapolis MN 55408.

Apr. 14-17. CONQUEST/New Zealand Natl SF Conv. Mt. Richmond Manor Inn, Auckland NZ. GoH: Vonda McIntyre, Roger Zelazny, Richard Taylor. Write: ConQuest, P.O. Box 26-311, Auckland, New Zealand.

Apr. 14-17. CONFABULATION/46th British Natl SF Conv. Britannia Intl Hotel, London Docklands, UK. GoH: Lois McMaster Bujold, Bob Shaw, Roger Robinson. Fee: £20, £10 supporting, to 12/31/94, then more. Write: Confabulation, 3 York St., Altrincham, Cheshire WA15 9QH, UK.

Apr. 21-23. CONTRAPTION. Northfield Hilton Inn, Troy MI. GoH: Emma Bull, Will Shetterly. Artist GoH: Sandy Schreiber. Science GoH: Hal Clement. Fan GoH: Howard DeVore. Fee: \$22 to 3/1, then \$25. Write: Contraption, Box 716, Hazel Park MI 48030-0716, (810) 543-9115.

May 11-14. DEEP SOUTH CON 33/PARTHEKHAN ClubHouse Inn, Nashville TN. GoH: Elsie Wollheim. Artist GoH: Larry Elmore. Fan GoH: Sue & Steve Francis. MC: Andrew J. Offutt. Fee: \$30 to 5/1, then more. Write: Khen Moore, 647 Devon Dr., Nashville TN 37220, (615) 832-8402.

May 26-28. WISCON 19. Hotel tba, Madison WI. GoH: Sharyn McCrumb, Barbara Hambly. Fee: \$20, \$30 at the door. Write: WisCon 19 c/o SF3, Box 1624, Madison WI 53701-1624, Wiscon@macw.wisc.edu.

May 26-29. DISCLAVE 95. Sheraton Premier,

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Tyson's Corner VA. GoH: Charles Sheffield. Artist GoH: Bob Eggleton. Special GoH: David Bischoff. Fee: \$20 to 12/31, \$30 to 4/30, \$40 at the door. Write: Disclave 95 c/o F.L. Ettlin, Box 368, Gaithersburg MD 20884-0368.

Jun. 3-6, 95th ABA CONVENTION & EXHIBIT. McCormick Place Convention Center, downtown Illinois, Chicago IL. Convention for booksellers, publishing professionals. Write: American Booksellers Assn, 828 South Broadway, Tarrytown NY 10591, (914) 591-BOOK, (800) 637-0037.

Jun. 30-31, WESTCON 48. Jantzen Beach & Columbia River Red Lion Hotels, Portland OR. GoH: Vernor Vinge. Fan GoH: Elayne Pelz. Artist GoH: John Foster. Fee: \$40 to 12/31,

then more. Write: Westcon 48, Box 2584, Portland OR 97208-2584, (503) 283-0802, e-mail: J.Lorentz@genie.geis.com.

Jul. 13-16, NASFIC/DRAGONCON 95. Hilton Hotel & Towers, Atlanta GA. GoH: Bjo Trimble, Timothy Zahn, Michael Whelan, Orson Scott Card, George Alec Effinger. Fee: \$45 to 9/15/94. Write: NASFIC, Box 47696, Atlanta GA 30362, (404) 925-2813.

Aug. 24-28, INTERSECTION. 53rd WORLD SF CONVENTION. Scottish Exhibition & Conference Centre, Moat House Intl Hotel, other hotels, Glasgow, Scotland, UK. GoH: Samuel R. Delany, Gerry Anderson, Fan GoH: Vincent Clarke. TM: Diane Duane, Peter Morwood. Fee: Attending membership £60/\$US95/\$CDN120/

DM 160 to 9/30, then £80/\$125. Supporting £15/\$25/\$CDN30/DM40. Write (checks payable to Intersection): USA: Intersection, Box 15430, Washington DC 20003-0430, phone/fax (301) 454-5186. UK: Intersection, Admail 336, Glasgow G2 1BR, United Kingdom, e-mail: intersection@smof.demon.co.uk.

Nov. 3-5, NOVACON 25. Chamberlain Hotel, Birmingham UK. GoH: Brian Aldiss. Bob Shaw, Harry Harrison. Special GoH: Iain Banks. Fee: £23 to 6 Nov 94, then £25. Write: Carol Morton, 14 Park St, Lye Stourbridge W. Midlands DY9 8SS, UK, (038) 482 5386.

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Apr. 5-8, EVOLUTION/47th British Natl SF Conv. Hotel Gra, Brighton, UK. GoH: Vernor Vinge, Colin Greenland, Bryan Talbot, Jack Cohen. Fee: £20. Write: Evolution, c/o 13 Lindfield Gardens, Hampstead, London NW3 6PX, UK.

May 25-28, 96th ABA CONVENTION & EXHIBIT. McCormick Place Convention Center, downtown Illinois, Chicago IL. Convention for booksellers, publishing professionals; not open to the public. Write: American Booksellers Assn, 828 South Broadway, Tarrytown NY 10591, (914) 591-BOOK, (800) 637-0037.

Jul. 4-7, CONDIABLO/WesterCon 49. Hotel Camino Real Paso del Norte and Convention Center, El Paso TX. GoH: Howard Waldrop, James P. Blaylock. Artist GoH: Brad W. Foster. Fan GoH: Arnie and Joyce Katz. TM: Pat Cadigan. Fee: supporting \$20, attending \$30 to 12/31/94, then higher. Write: ConDiablo, Box 3177, El Paso TX 79923, (800) 585-8754; in El Paso 542-0443.

Aug. 29-Sep. 2, L.A. CON III. 54th WORLD SF CONVENTION. Convention Center, Hilton Hotel & Towers, Marriott Hotel, Anaheim CA. Writer GoH: James White. Media GoH: Roger Corman. Fan GoH: Takumi and Sachiko Shibano. Special Guest: Elsie Wellheim. TM: Connie Willis. Fee: supporting, \$30; attending, \$90 to 6/30/95, then higher. Child in tow (age 3-12 in 1996): \$35; infants free. Write: L.A. CON III, c/o SCIFI, Box 8442, Van Nuys CA 91409.

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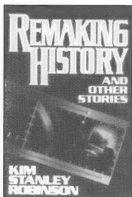
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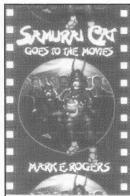
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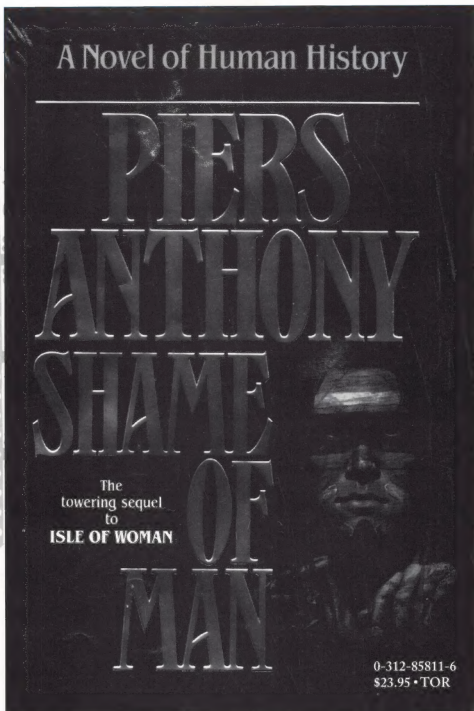
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